

THE ART-JOURNAL.



LONDON, AUGUST 1, 1849.

NATIONAL EXPOSITION

OF THE PRODUCTIONS OF INDUSTRY, AGRICULTURE, AND MANUFACTURE, IN FRANCE.



It is the peculiar character of the French People never to allow their energies to lie inactive: though moved by the wildest and most hasty impulse in forms of legislature and revolutionary scheming, France never deviates from that course in higher matters which she believes to redound to her honour and prosperity; thus in the midst of rebellion and commercial depression on the one hand, and, on the other, of the most fearful epidemic that of late years has visited Europe, she finds means and leisure to devote a large share of attention to the Arts of Peace—to the improvement of machinery, to the moulding and chasing of gold, silver, and bronze, the sculpture of marble, the designs of textile fabrics, the decoration of wood, and the thousand other objects which give refinement to, and enhance the enjoyments of, life.

The present year dawned inauspiciously. A young and unsettled government was arming itself against the efforts of organised factions; public confidence was apparently suspended altogether; manufacturers, artists, and artisans, were crowding to our shores; and it was thought that the Fine Arts had to look to more tranquil homes for the fostering care they had ever before received in France. It remained for June to show that the studio and the manufactory had been less inactive than might reasonably have been expected. The Exposition of Manufactures and Industrial Art which occurs once in five years, exhibits on the present occasion peculiar claims to our interest; and if it does not supply any of the costly and extraordinary works for which past governments have given commissions, it certainly does surprise us with its unparalleled extent, its singular variety, and the purified taste of its artistic achievements. If the last two years had been years of peace instead of dissension; if France had been permitted to continue in that course which was undoubtedly one of comparative prosperity for all classes; the Exposition of 1849 would have been an infinitely greater advancement on its predecessors. As it is, however, it unquestionably exhibits considerable improvement—but that improvement is assuredly the result of the three years which immediately followed the Exposition of 1844, and not that of the year which has succeeded the "glorious" days of February, 1848.* With very few exceptions, all the inventions and novelties now exhibiting are of a date prior to that of the Republic; but it must be considered as a marvel, very characteristic of the French people, that in the midst of

* We design to devote sixteen pages of the present number, and as many of the number for September, to the treatment of this subject, illustrating each division by between sixty and seventy engravings: it is unnecessary to add that we shall thus be precluded from giving other woodcuts in these two parts; but we believe that this course cannot fail to be on the one hand agreeable, and on the other instructive, to our subscribers generally, and more especially to those who are interested in the improvement of British Industrial Art.

convulsions scarcely paralleled, when all the channels of trade seem wholly dried up—when skilful artisans are day-labourers upon public roads, and accomplished artists have become private soldiers—so much should have been done to evidence the vast resources of the Nation.

Our visits to the Exposition had this double purpose: we were anxious to see the progress of the Industrial Arts in France: but we were equally anxious to make our report of this progress contribute as much as possible to the advancement of the Industrial Arts at home. Commercial jealousies and rivalries have wrought so much evil to humanity that we should not have undertaken our present task if we believed that our description would be likely to increase such feelings on either side of the Channel; but, as we believe such feelings to be as utterly absurd as they are clearly mischievous, we trust that the improved spirit of our age will permit men and bodies of men to discover that the advance of one man or one nation does not necessarily involve the retrograde movement of the other. On the contrary, it will be found that, with different nations as with different classes of the same community, each as it improves, instead of throwing the others back, communicates to it a share of its own success, and thus the profit of one is identified with the common good of all. Both individuals and nations are at length beginning to learn this great truth, and instead of commercial envy there is growing up a healthy spirit of commercial emulation, based on a conviction that the universe of industry is sufficiently wide to afford employment to all the nations of the earth, without their having any occasion to impede each other's movements.

It will be well to commence our notice of the ELEVENTH Exhibition of the Works of Industry in France, by some brief notice of the ten by which it has been preceded. Of the tenth Exposition a detailed report was published in our Journal in the year 1844; it was largely illustrated, and formed a supplementary number. We had intended to adopt a similar course in the present instance; but several considerations lead us to prefer dividing the subject, and, supplying to the public sufficiently ample details without increased charge to the subscribers. From our report in 1844 we shall borrow such passages as may apply with equal force to the Exposition of 1849.

The first Exposition took place in 1798, when the close of the celebrated campaigns of Italy had raised the French republic to its highest pinnacle of greatness. It was a period of bright prospect; a limitless era of peace, strength, and prosperity seemed to have opened on France, and it was resolved to consecrate the epoch by an exhibition, which might prove that France might attain as high eminence by the arts of peace as had been already gained in the fields of war. The proposal was sudden and unexpected; a very limited time was allowed for preparation, and no more than one hundred and ten exhibitors came forward. Still, during the three days that the Exposition lasted, all Paris kept holiday, and the "Temple of Industry," as the place of exhibition was called in the affected style of the day, was crowded with enthusiastic multitudes, and for a season the French believed that they might attain as much glory by the exercise of the industrial arts as by their achievements in arms.* The second and third Expositions took place in 1801 and 1802. The former was remarkable for the first public acknowledgment of the merits of Jacquart, whose inventions in figure-weaving have since acquired such universal fame. The great novelty of the exhibition of 1802 was the imitation of cashmere shawls. The fourth display took place in 1806, and was chiefly conspicuous for the excellence of the textile fabrics exhibited in silk, wool, and cotton. To this day

* It deserves to be remarked that this first Exposition was viewed as a kind of military demonstration against the British empire. "Though our exhibition has not been large," said the minister of the day, "yet we must remember that this is our first campaign, and it has been a campaign disastrous to the interests of English industry. Our manufactures are the arsenals which will supply us with the weapons most fatal to the British power."

the Lyonesse speak with pride of the great share which their city had in the success of that Exposition, and aver that the silks then produced have never since been surpassed in texture, colour, or design. On this occasion the French merinos, which may be regarded as the parent of all the varieties of woollen fabric now used in ladies' dresses, began first to attract notice.* It was not until 1819 that the fifth Exposition was held. That and the following Expositions of 1823 and 1827 were chiefly remarkable for their textile fabrics, particularly merinos, chalis, and cashmires. After an interval of seven years an Exposition was held in 1834, in the Place de la Concorde, in four temporary edifices: it was very fairly attended, but was badly arranged and worse managed. The blunders then made were, however, valuable as guides to the management of the Exposition of 1839, which that of 1844 scarcely surpassed.† The Exposition of 1849, it will be seen (contrary to public expectation and to all reasonable calculation), has greatly exceeded that of 1849, in the number of contributors. It presents some other features for congratulation; to these we shall refer in the course of our remarks.

The statistics of these several Expositions will help to elucidate their progress:—

Exposition.	Year.	Contributors.
1	1798	110
2	1801	220
3	1802	340
4	1806	1422
5	1819	1032
6	1823	1048
7	1827	1735
8	1834	2447
9	1839	3381
10	1844	3069
11	1849	4494

For the Exposition of 1849, a Palace of Industry has been erected in the Champs Elysées. It is a temporary structure, yet its cost to the nation has, it is said, been 30,000*l.*; but this sum includes, no doubt, the expenses of moving and returning the various objects, employing a host of "watchers" night and day, and the several other items of cost,—for the contributor is not called upon to sustain any part of it. The edifice covers an enormous space of ground; it is divided into alleys, on either side of which are ranged "the goods;" they are placed in stalls, and all who pass may examine them: but we seldom found any one present to answer questions as to prices, &c., although each contained cards, in order that the visitor might obtain elsewhere the information he required, if he thought it worth while to take the trouble to do so. The admission was entirely free, except on Thursdays, when a franc was demanded from each visitor—the sum so raised, however, being applied to charity.

It was to us scarcely less interesting to examine the mass of persons of all classes promenading through the passages, than the objects which on every side arrested their attention; and, at the outset of our task, a few words may be permitted on the subject of such Expositions as a means of National Education. It is impossible that persons could have free access to a range of galleries, covered with the richest productions of

* Napoleon took, or affected to take, a lively interest in the Exposition of 1806; but it is remarkable that no other was held during the continuance of his dynasty. It is said that the military evinced so much jealousy of the favour shown to the commercial classes that it was not deemed prudent to risk a second experiment.

† No small share of the success of the Exposition of 1844 was owing to the personal influence of the Sovereign, Louis Philippe. He spent the greater part of every Monday, when the Exposition was closed to the public, in minute examination of the several branches of industry, freely conversing with the exhibitors, inquiring into the nature of the several processes of their manufacture, and in many cases offering suggestions which evinced an intimate acquaintance with mechanical and chemical science. The leading manufacturers who had contributed to the Exhibition were welcome guests at the palace, and Louis Philippe in every way showed that he regarded the national industry as the chief source of a monarch's just pride. It was proverbially said that, during this Exposition, the manufacturers appeared to be the true nobility of France. It deserves to be further noticed that the King of the French paid most attention to the articles connected with the comforts of the operative and working classes.

The President of the Republic, Louis Napoleon, also takes great interest in the present Exposition, visiting it every Monday, and personally inspecting the most meritorious objects.

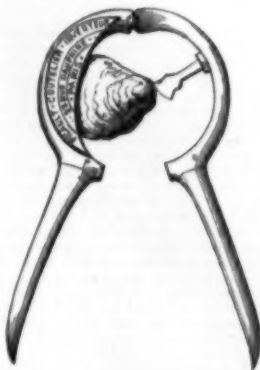
a Nation's Art, and exhibiting choice specimens of the several styles, without having the taste cultivated and the judgment improved. The classical shapes of Greece, Southern Italy, and Etruria; the capricious and fantastic forms of the middle ages; the varied graces of *La Renaissance*; the gorgeous ornaments of Louis XIV.; the stiff mannerisms of Louis XV., and the approaches to stern simplicity in a later age, were placed before the eye in countless abundance, and yet without the slightest confusion. Instruction was thus afforded in the most efficient and pleasing manner, and there was abundant proof that it was not less effective than agreeable. The multitude of public exhibitions gratuitously opened to the French people has made correct taste a part of the national character, and, to use their own proverb, "sound criticism on Art is as often echoed by a wooden clog as by a polished boot."

It will be readily understood that, among the objects exposed, were articles of every imaginable kind and for every conceivable purpose; some care had been given to arrangement, but occasionally the mixture was odd and amusing. Here was a superb fauteuil, and there a newly-invented machine for opening oysters;* here, an alley of costly pianos, and there a row of waxen ladies, exhibitors of corsettes; stuffed humming-birds, ingeniously contrived to hop from twig to twig and chirp in passing, were placed beside weapons of war, embellished at immense cost; caoutchouc was employed in a thousand ways,—to move stupendous machinery and to make artificial teeth open and shut; the human hair was converted into gay landscapes of varied tints, from the delicate flaxen to the raven black; indeed, anything like a catalogue of the singular contents, and opposite varieties, of the Exposition would require a larger amount of space than could be easily imagined.†

We shall now proceed to the task we have undertaken, and report the Exposition—with a twofold object; first, to gratify that curiosity which must generally prevail on the subject, and next, to furnish some useful ideas to our own manufacturers. Upon the engravings we present we shall comment as we proceed; in the end summing up the general results of our visit,—as suggestive and instructive to those who are interested in the improvement, and consequent prosperity, of the Industrial Arts in Great Britain.

* This instrument, by the way, is so ingenious and so simple, that some of our readers may thank us for a brief description of it, although it appertains in no way to ornamental Art.

It entirely removes the danger of opening oysters, in doing which, by the old process, the most experienced often meet with an accident; and so quickly may the operation be performed, by this invention, that ten or twelve oysters may easily be opened in one minute. The water contained in the shell need not now be lost. The principle so palpably explains itself that much description is unnecessary; the oyster is placed, as in the accompanying cut, in the office intended to receive it, and upon drawing the handles together, the shells of the oyster are at once divided by the oblique knife fixed opposite to the orifices. The instruments are made sufficiently large to open any species of oyster, and are manufactured at a very trifling cost, M. Picault, the inventor, offering it for sale at six francs each.



† We must not omit to mention that for the first time the Parisians have been gratified by a "cattle show," for which a large wing has been added to the building; it contains pens of oxen, pigs, and sheep,—prodigiously fat.

The productions in metal will claim our first attention, as offering more subjects of value to the student of ornamental design than any department in the exhibition; and if it should be thought that we devote to them a preponderating share of space and number of illustrations, it is simply because we aim less at giving our readers a generalised view of the different departments of manufacture laid before the public, whereby it would be necessary to engrave a quantity of examples possessing little merit, than at selecting from the enormous assemblage those articles, or portions of articles which, as being really beautiful, must be really useful.

We should be ready to glean openly and honestly from a sister Nation those conceptions of Art which are commendable and, perhaps, peculiar to her from position or education; and be always willing that she should enjoy the full benefit of our progressions, either in the mysteries of science or the beauties of pencil and chisel. We know well, for example, that the eye for colour and the facility for rural landscape possessed by our countrymen may continually afford hints to the Continent; and we know also that the wonderful perfection to which we have carried nearly every branch of machinery may give lessons to the minds and hands of Europe. We are proud that it should do so. But we are equally proud that our offering should be but an exchange. We would follow the French in the delicacy of their applications, in the ingenuity with which they combine, both in purpose and treatment, and above all, in that earnest perseverance by which they master the human figure, introducing it with elegance, and often with chaste propriety, into works of artistic importance, and also into objects of humble use,—as the candlestick, the cafetière, the fender, the inkstand, nay, even the tobacco pipe. This principle is not a new one in our pages. We have impressed it urgently and untiringly on our readers, especially on that portion whose privilege it is to be devoted to the pencil; but we would seize on the opportunity which arises out of the subject before us to repeat the importance of the principle for the benefit of the mass of human life. An ugly thing should be unknown amongst us. We do not want in all trivial cases elaborate enrichment or impracticable expense, but we do want beauty of form and decoration, in harmony with the subject in hand; nor should the designer forget, that where it may be seemly to introduce the human figure, it constitutes the most beautiful, harmonious, and perfect study for him, of all the works that God has created. Above all we desire our readers to be impressed with the importance of this great fact,—that while beauty of form and character affords a perpetual lesson in refinement, and, consequently, in virtue, beauty may be in all cases attained at as little cost as deformity.

It will appear, and justly so, to many of our readers, that in endeavouring to place before them the choice examples of the Exposition, we have taken upon ourselves an arduous task. This is perfectly true, and we have already found many difficulties in the way—difficulties, however, which we shall surmount; and here it is our duty to acknowledge the courteous co-operation we have received from French manufacturers and exponents in the compilation of the present notice. It would be tedious to enumerate the names of those gentlemen who have come forward with assistance, but we thank them as a body for having greatly simplified our labours, and in many instances for having supplied us with details, which otherwise would not have come into our possession at all.

We have already said that the building containing the objects exhibited is enormous. In form it is square, a court in the centre, and a principal pedimental entrance, with a semicircular space in front, ornamented with large terra-cotta vases. But in spite of its magnitude, the edifice was found to be too small to contain all the works of Art and Machinery sent in; a considerable number are therefore placed in the open air round the fabric, enclosed with palisading. These consist chiefly of engines of different descriptions, improved hurdles, roofs, tiles, and zinc turrets. The committee, with a refined taste we could wish to see more general in England, have taken

advantage of the interior court yard to produce an agreeable lounge and cool retreat from the excessive warmth of the galleries. An elegant fountain stands in the centre, and under a piazza, which extends along each of the four sides, are placed orange and lemon trees, indigenous fruits and exotic flowers of delicious tint and odour, interspersed with bronze figures and terra-cotta vases. Seats are to be found here, and here countless groups assemble, animated by warmth or fatigue, to discuss the respective merits of all they have seen in the corridors.*

We are to be happy to say that, with scarcely an exception, all the manufacturers of highest standing have contributed largely to the Exposition; we believe such would be the case in England if an exhibition of similar nature and extent could be formed. We do hope, and have long hoped, for the accomplishment of such an undertaking before many years shall have passed. The British public have seen the benefits arising from the scheme in the small and insufficient exhibitions produced under the superintendence of the Society of Arts,—those also which have taken place in Manchester, Birmingham, Newcastle, and other places,—and they can now look to France, and see what she has been able to achieve under circumstances of the most adverse nature, and be convinced, that if the effort were only made with zeal and perseverance in our own country, at least as many works of high interest and national importance might be brought together. We trust that the subject will not be overlooked by those who are best able to forward the project, seeing, as they must see, its vast advantages in producing a healthy emulation, in making known what should be known in all matters of individual improvement, and in bringing together manufacturer and patron,—that the one may be taught where to sell, and the other where to purchase, those objects of mental and moral refinement, works of Art, which have always constituted one of the luxuries, and are beginning to be regarded as one of the necessities, of a civilised existence.†

* Here are placed the only two collections of flowers. We regretted to find this class of production so limited: these two are the contributions of two brothers Dubos, whose gardens are at Pierrefitte, a village about a mile from St. Denis. We were so much gratified by the examples shown at the Exhibition, that we were tempted to visit the gardens in which they were produced, and were very largely rewarded,—first, by an hour's examination of the tombs of the Kings in the venerable church of St. Denis; and next by a scrutiny of a rare and beautiful collection of flowers, in the production of which Nature has been very essentially assisted by Art. M. Dubos and his cultivators carnations and picotees; they were in wonderful variety, his list containing no less than 1681 named sorts, nearly the whole of which were just then in full bloom; it is, of course, impossible to convey an idea of their amazingly varied character, with every possible tint, and all in admirable form, with those peculiar advantages of close petals which the amateur so dearly prizes. We may say as much of the roses of M. Edmond Dubos, cultivator of roses; a large tract of land, covered with these beautiful "works," presented specimens which assuredly we have never seen equalled in England: they were in immense variety, from the purest white to the deepest crimson; and we may especially note the care that had been taken to select the straight and well-grown wild briar stems for grafting, a point upon which our English florists are by no means considerate. We found the prices of the carnations of M. Dubos and the roses of M. E. Dubos of singularly small cost, and we believe that a very large proportion of their produce might find its way to England.

† About three years ago we informed our readers that we had been in correspondence with some of the leading members of the Government with a view to the experiment in England of an Exposition similar to that we have recently witnessed in France. Their opinion was, that the time had not yet arrived; that English prejudice against publicity had not yet been overcome; that the public on the one hand and the manufacturer on the other were not prepared for such an exhibition as we contemplated. We could not combat this opinion, and we relinquished the attempt; asking leave, however, to bring the subject again under the notice of the authorities, and expressing strong belief that the object was fully capable of attainment, and with the most beneficial results. We find with very cordial satisfaction, that the Secretary and Council of the Society of Arts have taken the matter in hand; and we trust they will succeed in bringing it to a successful issue. We cannot say what the proposal has been; but in our communications with the Government, we required merely that Government should first nominate a superintending committee (the "jury" in France), who would thus become responsible, and who would act by authority; and, further, be at the charge of the medals to be presented to meritorious exhibitors. This expense is the only expense that need be asked for from the Nation. Ground for the Exposition might of course be had in Hyde Park; the cost might be met by a charge of tropic for admission, and a per centage upon all orders received at the Exhibition. This subject, however, is one to be considered at greater length hereafter.

It may facilitate our purpose to commence with bookbinding, of which, however, we shall give but two specimens. The state of bookbinding in Paris, looked at in a broad point of view, is less flourishing than it is in England. The remark, of course, depends on what the true meaning of bookbinding really is. To those who will regard as "bookbinding" the application of richly carved perforated panels upon boards covered with velvet, the Art will appear in France to be carried to superior perfection. But in our opinion this is not bookbinding at all. Bookbinding to us seems to demand that the material employed (the most appropriate of all materials for the purpose) should be leather, that the patterns upon it should be tooled either with or without gold, and that any further enrichments should be produced by staining, often termed enamelling. Of this kind of bookbinding strictly so called, we have selected two examples, one of which is enamelled with excellent taste in the Italian style of the 16th century, but upon the whole we have good authority for believing that our own binders and finishers would be able to produce a much finer assemblage than we saw at the Exposition. The first of the two examples is a corner executed in gold upon calf, and there is something in the way the bands curl and intersect, which is much to be admired. The manufacturer is M. Buchet, of Rue Montholon, 36.

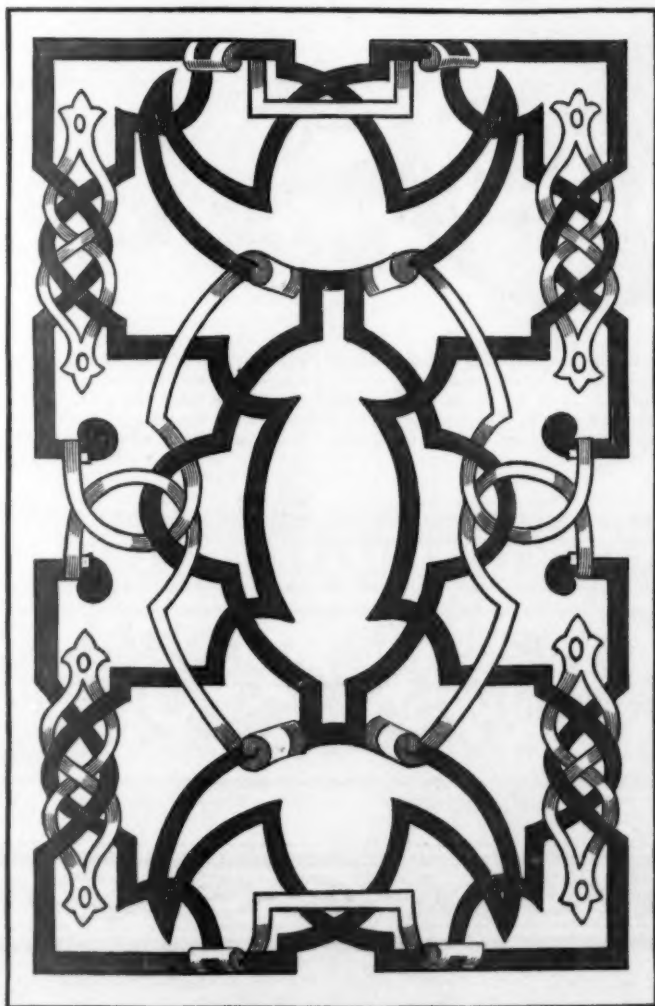
The next book side we give entire, as a portion only engraved separately would be far from being sufficiently clear or intelligible to the general observer. All the tooling is in gold, and the bands are alternately green and red, of exceeding brilliancy. We in a measure think

the design taken from an old cover, so familiar does its effect appear to us; but, as being beautiful, it is even, if a copy, a justifiable one, and exhibits judgment in the selection. The manufacturer in this case is M. Marius Michel, of Rue Salle-au-Comte, 18.

In both the examples just given the style adopted is that of flat interlaced bands, a style which was carried to so great a perfection under Henry II. and Diana of Poitiers, the latter an earnest patron of the art; and we are very much inclined to believe that no other style which could be selected is so appropriate for a like purpose, covering a flat surface, and requiring no



relief. We must congratulate English bookbinders on the great advance they have made of late years, nor do we observe in the French Exposition any examples of the embossed cloth



which has received so large a share of attention in London.

The third engraving on the present page represents a carriage lamp of brass, glass, and black varnish. It is one of the best we noticed among the carriages. The carriage lamp seems always to have been a difficulty with our manufacturers, at least we have rarely seen much success gained in attempts at its fabrication. The example before us has a good proportion and balance of form, which seldom fall to the lot of those that are manufactured every year.



We engrave a pair of scissors, the production of M. Vauthier, Rue Dauphine, 40, in order to show with how much ease this useful article may be subjected to ornamentation.



The three engravings on the present page are all for room furniture, and are all in the same style, viz., that of the Renaissance—a style, indeed, which it is almost needless to particularise in speaking of works exhibited in the Exposition, so largely does it predominate in all the articles of modern French manufacture. There are, however, several different classes or modes

of treatment in this style; the buffet top, at the top of the page, belongs to a late form, while the composition of the two remaining examples is based upon the conception of a somewhat earlier school. This buffet top is in richly carved oak, the work of M. Cruchet, (Rue Notre Dame de Lorette, 58) and has in the centre a large circular perforation, intended, no doubt, to



summit of the whole is crowned by a basket of flowers, applied with much judgment and finished with elaborate nicety.

The second engraving represents the frieze of a chimney-piece, sculptured in marble, by M. Roland, (Rue Menilmontant, 33), in faint relief, except in those parts, such as the figures and centre shield, which of course require a greater impost. The elegant arrangement of the various

receive a time-piece. Some strap-work ornament surrounds it, and on each side is a scroll, surmounted by deeply-cut conventional foliage, and enriched with birds, fruit, and ribands. The

masses which form this frieze is fully equalled by the care with which every portion is executed; the only failing on the latter count is that the laws of anatomy have not been strictly adhered

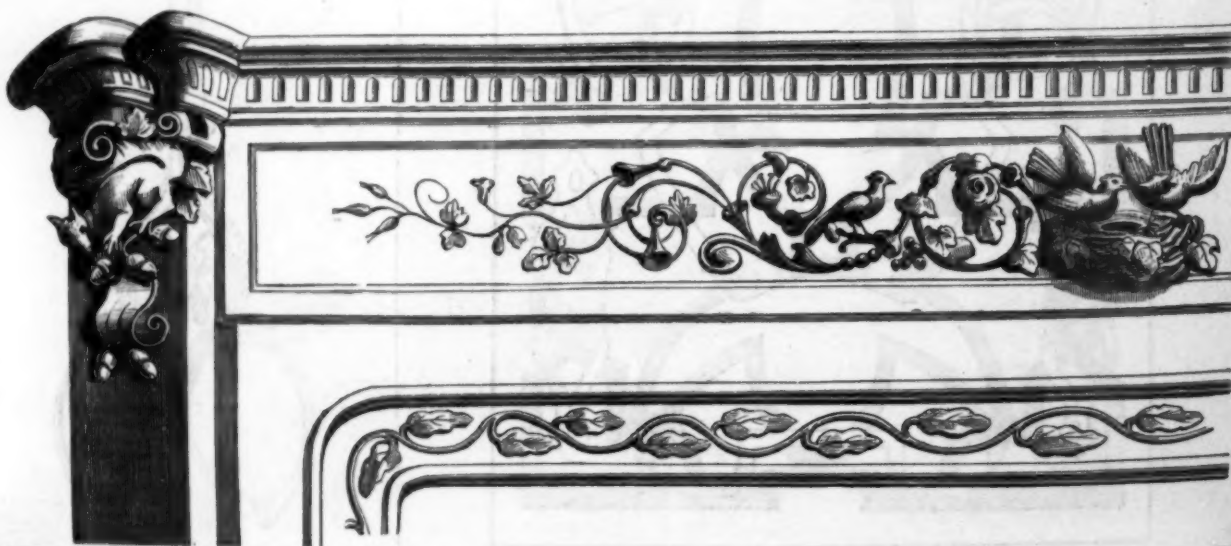


to in the sculpture of the figures. The terminal boy on each side originates the foliated scroll, which extends the whole length of the frieze, forming itself into roses, berries, and tendrils.

Another chimney-piece is a good example of

what may be done in rendering a comparatively simple object elegant by decorating only certain portions of it. It is by M. Le Brun jeune, (Boulevard du Temple, 9). The brackets at either end consist of squirrels and nuts among scrolls

of strap-work ornament, surmounted by a moulding, which we have represented in slight perspective to show its plan. The flat ground nearest the fireplace is decorated with a border of oak leaves worked architecturally.



The manufacture of bronze in modern days has become eminently Parisian. Calling into employ the most celebrated artists, and the most excellent workmen, this single branch of art and commerce had benefited many ranks, and become an important item in the exports of the French capital. The interest afforded by the working of the bronze arises partly from the variety possible in its application; lamps, vases, ink-stands, clock-cases, flower-pots, dessert plates, and a host of other articles of domestic import or luxury, making upon it an equal demand with the more elevated works of the statuary. Thus, in the higher class of its productions, it is grandiose and imposing; in the other classes, it presents ornamental art at a low price, combining elegance of form with solidity of material. So late only as 1624, this art was naturalised in France under the form of the manufacture of cannons, since which it has rapidly increased in the number of its branches, till it now furnishes the principal towns of Europe with the results of its operations, and, responding to the widely-spread art-culture of the Parisians, it has enabled the humblest *bourgeois* to display his taste and gratify his inclinations. Thus the houses of this class display the small bronzes on the mantel-piece, and Paris is becoming crowded with public and private durable works of art, in a way to rival the possessions of Corinth, Athens, and Rome. Nor is this branch of manufacture a stationary one, as would indeed be manifest to those who reflect that a wide continental sphere of demand is being made upon one or two centres. The Committee of the Exposition of Industry in Paris of 1834, 1839, complained of not seeing the more industrial department of the art in their exhibition. In 1844, on the contrary, the beautiful and the magnificent were largely combined with the useful.

We will not say that in beauty of design in Paris there is not much failure; on the contrary, many of the time-pieces, candelabra, &c., that make so large a call on the bronzists of that metropolis, exhibit, with all the skill of workmanship, beauty of colour, accuracy of form, and even ingenuity of thought, a want of presiding harmony over the component parts of their fancies, that interferes to a great extent with the felicity of impression they are intended to make on the fancy of the spectator. In other cases, also, the idea of construction is violated, and the notion of improbability is suggested by the ornament; thereby denying to the mind the satisfaction derived invariably from such instances of ornamentation as leave the mind convinced that, while the pleasure of the eye has been appealed to, the sources of durability, security, and other useful qualities, lie concealed beneath.

In colour and casting the Parisian Fabricants de Bronze have arrived at a great pitch of perfection. Their methods of obtaining the former depend on peculiar processes, both in the first and final operations. They restore the fire-colour with wonderful success, and they produce a great variation in tints, from the peculiar green bronze to the richest depth of a golden brown. This must have struck every one who has visited the different collections. As far as it is dependent on the casting, namely, on the proportions of the materials entering into the composition of the bronze, we have gathered that the metal is generally made up of the following:—

Copper	89
Zinc	10
Pewter	3
Lead	14

It should be understood, however, that the bronze here indicated is such as is intended for "gilding." If in the bronze there be too much copper, it takes more gold; if too much zinc, the fine yellow in the gilding colour is lost. For great monuments, such as the "Column of July," it is composed of

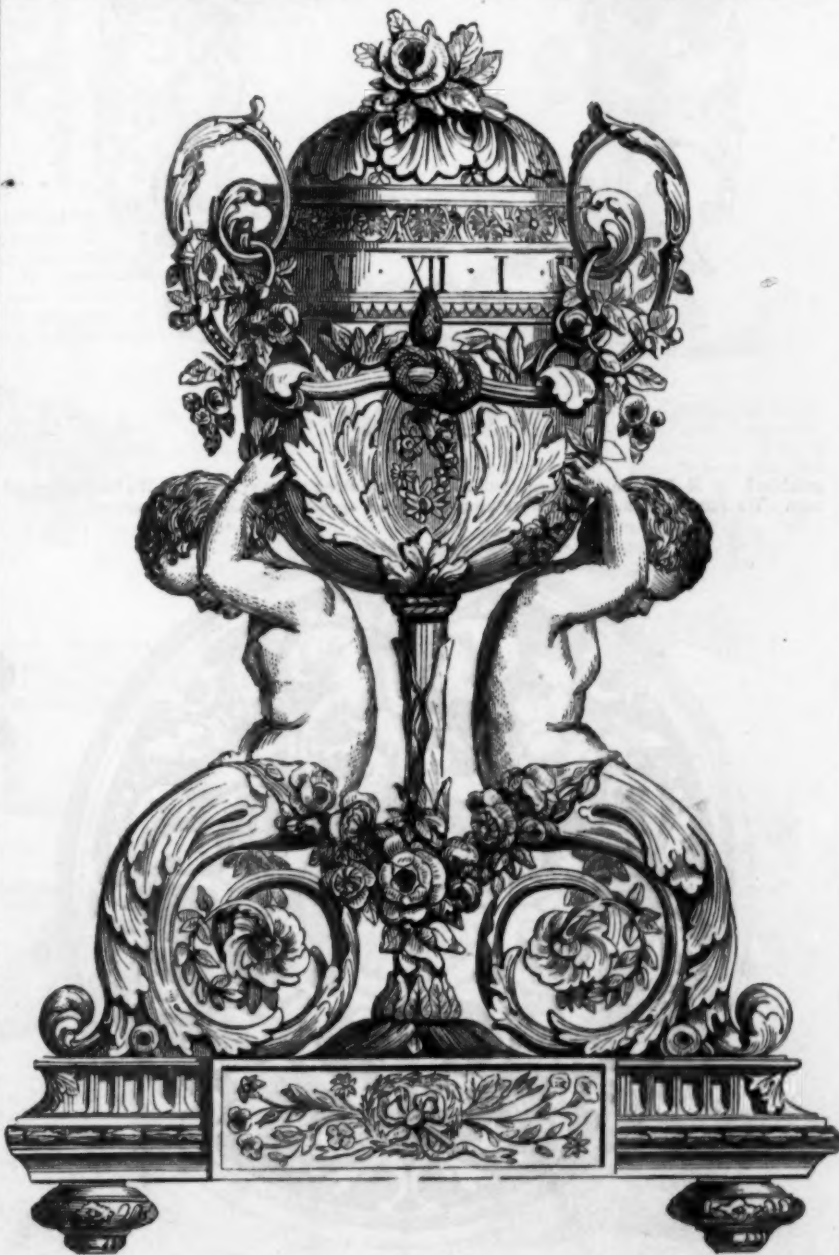
Copper	91.40
Zinc	5.53
Pewter	1.70
Lead	1.37
	100.00

The bronze industry of Paris occupied, prior to the Republic, about 6,000 workmen.



The name of Denière as a bronze manufacturer has long been highly popular in Paris; and he has certainly forwarded to the Exposition this year a large and varied assemblage of works,

chiefly of a massive character. Among these the most important is a suite in brass and bronze combined, of sideboard, candelabra, &c., executed for the Marquis of Breadalbane, and dis-



playing, variously introduced, the arms, collar, coronet, &c., of that nobleman, on a large scale. It is a noble work, but we question its purity of design in many particulars, and certainly think the finish less perfect than it might have been rendered. With this exception M. Denière's establishment this year offers little that is new and striking. We find here no advance upon the objects which some years since we selected from his manufactory for illustration; one of these and portions of another, we therefore offer a second time to our readers. We fancy that M. Denière has done injustice to his originally well-earned reputation in not having kept

pace with the progressive spirit of bronze manufacturers. In point of execution, if not in carefulness of design in the first place, many contributors have this year excelled him, and of these we believe all must cede the palm to M. Matifat, whose excellent taste and enterprising spirit are certain to meet with their reward. We engrave the following works by M. Denière, viz.:—a circular detail, from a centre-piece formed of bronze and glass, combined in the arrangement of which there is a display of taste; and next, a tazza top, in the style of the beginning of the seventeenth century. It is partly silvered and partly gilt, and is one of the best productions

We next introduce an engraving of an upright candlestick, based upon classical feeling, enriched with vine leaves in bas-relief, water-leaves, and ornaments of rather more conventional character. It stands upon lion's claws.



exhibited by M. Denière this year, but is not new. We remember, indeed, to have seen the same thing many years back. We have engraved what appears the most useful portion.



The appended woodcut is of a very graceful tazza, which the artist has wrought with considerable skill. The legs are formed of scrolls surmounted by the head of an eagle, floriated; a grotesque mask occupies the centre, and is connected by scrolls with the other parts. The upper part is perfectly plain, but the whole forms an elegant object.



Among the works in bronze contributed by M. Vittoz, we are especially pleased with a set of three chimney ornaments; the centre one containing a clock, and the side ones forming



candelabra *en suite*. These, though somewhat unsuitable for the purposes of engraving, are very magnificent; designed with that elegance so characteristic of later French works blended with the less flowing forms and curves of the old Italian style. The execution of the details might, however, be improved upon. We engrave a chandelier bracket by M. Vittoz, which, though peculiar, presents many points of original merit. There is a singular novelty in the combination of the straight and curved lines in this composition; and yet we cannot help feeling that our illustration on its reduced scale looks less meritorious and picturesque than the original.

The second engraving on this page represents a brass door-handle or window-fastener, of both of which many varieties are always being executed in Paris. For window-fasteners on the Continental principle we have little or no use in this



country, but many of them may be applied as knockers or handles. The example annexed is by M. Cudrue, Rue du F. du Temple, 56.



The casket-foot of the lower part of the present page is from the Magazin of M. Delafontaine at the Exposition, a gentleman to whom praise is due for his endeavours to introduce something like elegance of form and detail into works of a common and cheap nature. He seems partial to the Moresque style on the one hand, and on the other to the German design of the sixteenth century, a style offering many kinds of foliage and presenting fine scope for the introduction of beasts, birds, and insects *ad libitum*. In the latter style is the casket foot before us, which is so light, without indeed losing strength, as to lose much of its character in the process of engraving. It displays, in every point of view, an agreeable succession of curves, which are brought together with the happiest arrangement. The curious beetles represented crawling upon it are silvered in the original, and have an unusual but by no means ugly effect. In the hands of a skilful designer the meanest object in nature may be turned to a good account. We ought here to remark, however, that the casket to which this foot belongs is in the Moorish taste, and yet the eye is not offended by the discrepancy. We can only account for this by imagining that the designer of the whole has been much accustomed to draw subjects in the Moorish style, and that even to the Germanesque foot he had imparted a something of that feeling,

sufficient to place out of sight the incongruity between the two styles of ornament. M. Delafontaine's address is Rue de l'Abbaye, 10.

M. Desrues, the bronze manufacturer, is more famous for his upright candlesticks than for any other of his productions. Of those, his establishment presents many varieties, the chief of them either immediately copied, or in some way adapted from natural flowers and animals. We engrave two examples which appear to us the most meritorious. The first is formed of an opening tulip, the thick stem of which, surrounded by three leaves, forms an appropriate shaft. The base is produced by three snails, supporting the bulb of the plant. The

snail perhaps does not constitute the most elegant foot which might have been devised, but the *tout-ensemble* of the candlestick is excellent in form and general effect. The

next which we have selected for illustration from the works of M. Desrues, is ornamented simply with the leaves and flowers of the poppy, and is perhaps even happier than that we have just described. In this design every portion seems to belong properly to its place. The nozzle is formed of the poppy-flower, supported by

three leaves, which extend horizontally. The shaft is elegantly enriched with stems and buds of the plant, and the foot is with great judgment, so managed, that one may suppose a



base of solid root concealed under the leaves, the points of which rest flat upon the ground. Many of M. Desrues' performances are partly of cast steel combined with brass or brass gilt. His address is Rue de la Marche, 12.



We add to our examples of casting in bronze one of a very graceful hand-bell; it is of a class to which much attention is paid in Paris: the varieties are numerous, and, in nearly all cases, good.

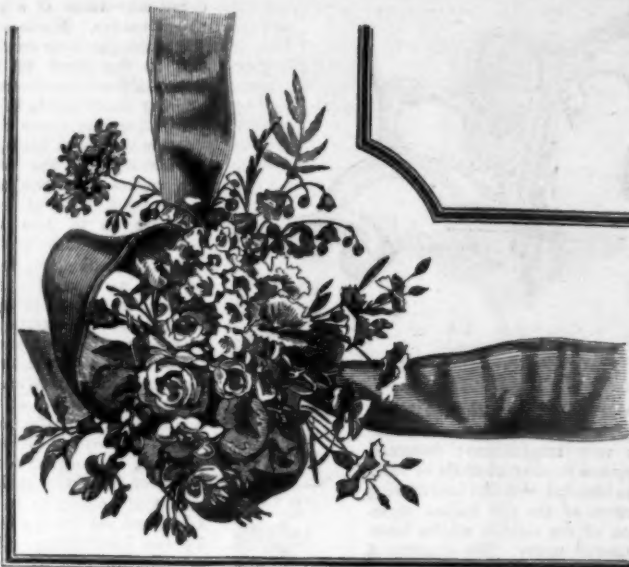


The examples of paper hangings we have selected from the works of M. Delicourt, (Rue de Charenton, 125), not only from those which he contributes to the exhibition, but from those we were permitted to examine in his manufactory. Many of his works are really works of Art, an assertion that will be readily credited, when it is known that to produce a single pattern, in some instances no fewer than 1500 wood blocks have been employed. In the manufacture of paper-hangings France has for a long period borne the palm: in no other state of Europe has the fabric met with anything like competition. In England we have been always very far behind our neighbour; and although we have of late made advances—both in design and

in execution—we are by no means as yet the successful rivals of the French.

M. Delicourt is at the head of the manufacturers of Paris: his establishment is enormous

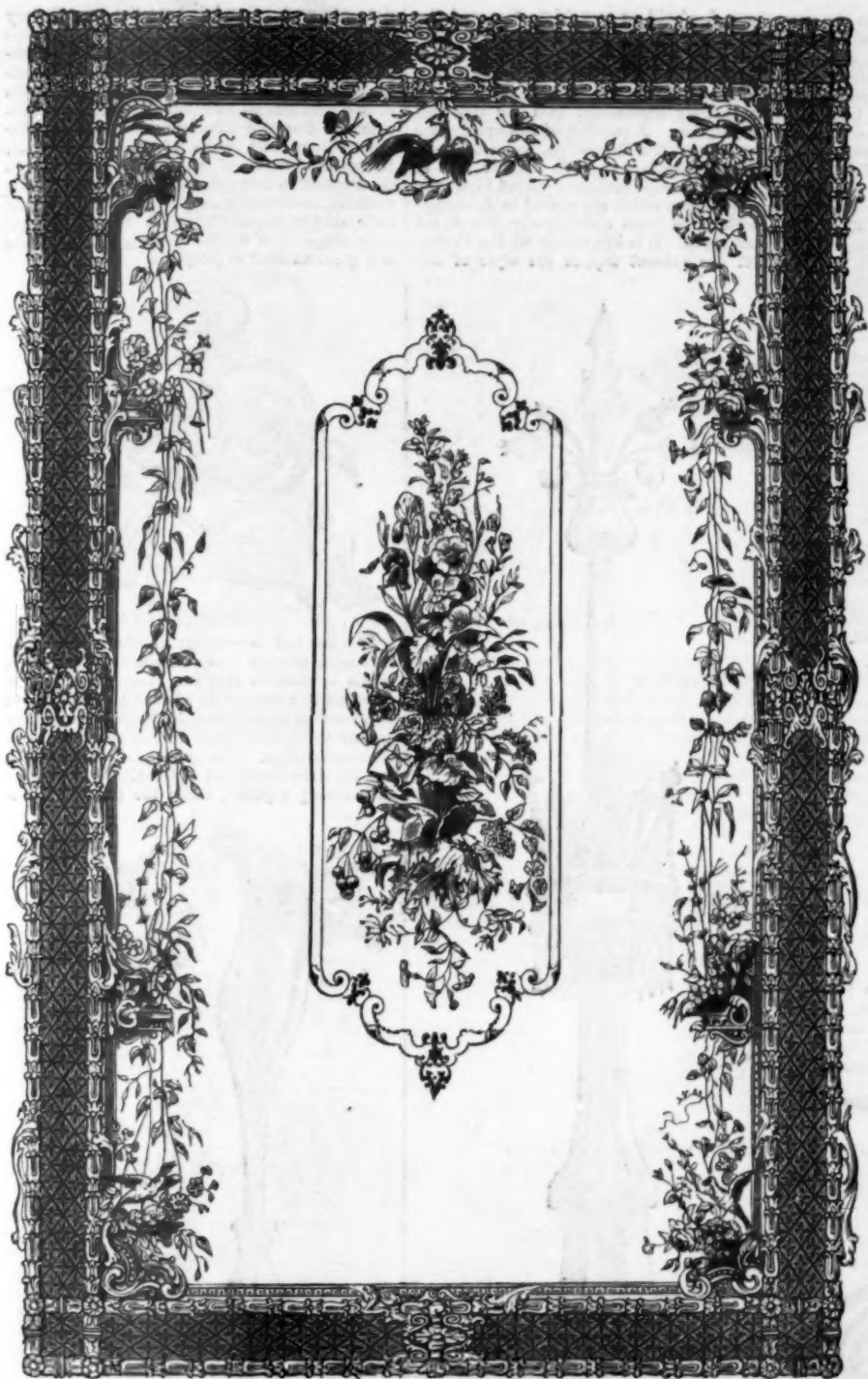
colours, for upon the nicety with which this branch of his business is conducted mainly depends the supremacy he has obtained. His productions are almost entirely confined to



in extent; occupation being given (or to speak more correctly having been given) to some three hundred persons, including the artists who design his patterns, and those who mix his

papers of the higher class, those of a cheap order he does not, we believe, produce; but the varied character of his designs, for ordinary hanging, borders, flock, satin, is extraordinary,





astonishing. Yet we cannot too highly praise the execution of those groups of flowers, fruit, birds, &c.



of which these pages will contain two or three examples; they are to all intents and purposes paintings; at a distance they have all the valuable effects of works executed by hand; and might certainly pass for original productions in exhibitions such as that we have visited at the Tuileries. We speak of the execution of these papers: some idea of the designs will be conveyed by the accompanying engravings; they are among the best things of the kind we have ever examined; they are drawn, indeed, by men perfectly conversant with Art, and well aware of the peculiarities of the materials with which they are called upon to deal; hence their excellence. Some praise also is due to the skill and judgment displayed in the combination of colours, always in harmony. The productions of this gentleman's establishment

are indeed known all over Europe; we are glad that an opportunity is afforded us of complimenting M. Delicourt on the great merit of his works and the success by which his enterprise has been attended. That a wide and manifest improvement during the last few years in our manufacture of paper hangings has taken place, must be granted by the most superficial observer; indeed, some few of the specimens lately exhibited at the Society of Arts have rarely been surpassed. But the remark still holds good, that, as a whole, we are a long distance behind our Continental neighbours. It ought not to be so in a country where the adornment of our dwelling-houses occupies our primary consideration.



The two little morsels which commence the present page are selected from portions of works in the Exhibition, which appeared to us only useful in detail. As such they may be regarded as suggestions to manufacturers under many different circumstances. The first is the brass ornament which enriches top and bottom a circle or series of circles introduced into an ebony cabinet by Messrs. Testard & Toulon, of Rue Plumet, 2. The decoration of this little panel is very graceful, the manner in which the three leaves lap over each other, springing out of an Elizabethan scroll, is well conceived.



The next subject is one in the manufacture of which, as much as in anything, improvement is wanted. It is a spandril intended to be applied to the upper part of a stove, made by M. F. Hurez, of Rue du Faubourg Montmartre, 42.



This brass lamp-stand is one of the best things of its class we have yet met with. A circular platform at the top to contain the lamp, is supported upon four feet composed of light and elegant scroll-work, occupying the space of



a parallelogram, the longer sides of which expand at the bottom into semicircles. The character of the design throughout is French Renaissance of good quality, and the execution by M. Gagneau of Rue d'Enghien, 25, is very commendable.

In England we are not famous for the enrichment of our roofs, whether ecclesiastical or domestic. The French always have done much in this department, and continue to do so. In the country one scarcely meets with a farm-yard lodge or a barn which has not a pretty

weathercock of old or new fabrication, and the angular turrets of the Paris streets, with their metal lilies on the summit (disappearing unhappily, however, from the French metropolis), are known to every traveller. Of late years zinc has almost entirely superseded iron for this and similar purposes. A number of examples grace the exterior of the Exposition, some of them exceedingly complicated. We engrave one of them, which, though perhaps equalled in artistic design by others which are placed in juxtaposition with it, is most conveniently introduced into our pages. It is like nearly all the French work of the present day, in the style of the

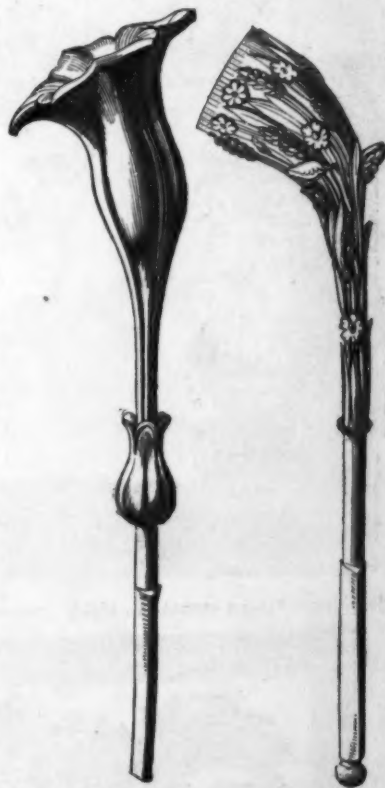


sixteenth century, and is from the manufactory of M. Deydier, of Vaugirard.

In the fabrication and application of carton-pierre we are certainly far behind our Continental neighbours, who mould it into all sorts of beautiful shapes and patterns for the adornment of domestic interiors, and especially for the ceilings and walls of "Cafés." Messrs. Heiligenthal & Co., of Strasbourg, contribute to the Exposition many chaste performances in this material, and from among them we engrave one little simple specimen, which though exceedingly simple is of excellent design, and suitable to a great number of purposes.



The two last engravings on the present page represent tobacco pipes, in the manufacture of which in common clay the French have of late years made considerable advances. We engrave two from an enormous assemblage, because they appear to us more than usually appropriate in their conception. The more complicated of the two is solely formed of reeds simply and naturally strung together, while the other is a fac-



simile on a rather enlarged scale of that exquisite object, the flower of the tobacco plant. We question much if Decorative Art can go further than this in the adornment of a subject of no higher pretension than a tobacco pipe. Nor have we often seen an originally happy thought better carried out as far as regards both utility and beauty than in the present instance.

We now arrive at the department of Silver, of which the Exposition furnishes some beautiful specimens. We commence with a silver skewer-handle, in Italian taste; designed with considerable elegance and manufactured by M. Mailles, Rue St. Honoré, 84.



Nothing can be more simple or appropriate than the composition of the next engraving on this page. It consists of a salt-cellar of silver, formed by two shells supported by dolphins, the interior of the shells gilt; from the centre rises a group of rushes, out of which two branches of coral, springing and meeting at the top, produce a handle convenient to the grasp, and at the same time perfectly in character with the entire design. The only portion of this little object to which we object is the foot, which in our opinion is not so pure as it should be. There is a rococo feeling about it which little harmonises with the simplicity of nature so strictly adhered to in the upper part of the production. The manufacturer is Durand, of Rue du Bac, 41, who has the credit of executing the most magnificent article perhaps in the Exposition. The work to which we allude is a tea-service, which we must rather closely describe, premising our observations, however, by saying, that it would be perfectly ridiculous on our parts to attempt to give our readers any idea by illustration of the subject as a whole, so complicated is it in its general plan and outline, and so elaborately crowded with minute details of exquisite conception and beautiful workmanship. We have, however, selected the summit as a fit subject for introduction into our pages. The whole is of massive silver, standing about three feet high on the table, and octagonally divided throughout. Beneath the portion represented, which consists of infant genii blowing trumpets alternated with Italian scrolls, is a large circular urn for hot water, having four stop-cocks formed by dolphins with niches containing figures (all different) between them. Beneath this, upon exquisite brackets, are four tea-pots of beautifully adapted form, then four sugar-basins placed anglewise, four cream jugs and four cake-servers. All these following each other in succession make a magnificent pyramidal whole. At the base are flat circular compartments for sixteen

cups. The grounds here are chased into a variety of arabesque patterns, partly gilt and filled in with "niello." The only thing of which we do not entirely and most cordially approve in the composition of this wonderful mountain of ornamental Art, is the introduction of stags, boars, and other emblems of the chase in groups in the lower part of the design, a little out of place in reference to the other enrichments. But we will not venture, from a trifling defect of this kind (a matter of opinion after all), to detract from the merit of design, such as in many particulars Benvenuto Cellini himself might have been proud of, and of execution such as we have been too much in the habit of considering as exclusively to be met with in the ateliers of Garrard, or Hunt and Roskell. Those who have seen this tea-service may well congratulate themselves on the inspection of a work of the very highest order, produced under circumstances which would have baffled and daunted any but a Frenchman, and to those who have not seen it, it must still remain a mystery.

Another of M. Durand's works, which we engrave, has all the appearance of being from an old design. It is eminently pretty; the female face, as a mask, was a favourite ornament in France at the period of the Renaissance, whereas in England we more generally introduced the head of an old man or satyr. It was used much during the supremacy of Louis XIV. as an ornament, as also under the Empire. It seems that the second revival, if so we may term the present use of the very style which sprung out of the discoveries of that violent but magnificent age, the sixteenth century, has not altogether

discarded it. In the knife-handle before us, (and be it borne in mind that table cutlery furnishes fine scope for the ornamentist's hand, but has not yet in England obtained the attention it merits), the female face is inserted with admira-



ble effect in the very place where it occurs most pleasantly, and furnishes the most delightful ornament. Why do we not apply the human face, nay the human figure, more generally than we do in our own country? We much fear it is because we are not sufficiently acquainted with it, regard it as a dead language, and only use it as a plea for expensiveness.



It is the peculiar privilege of the convolvulus never to satiate, never to tire. The Greeks, the Romans, even our mediæval ancestors took advantage of its beauty in their decorations, nay, they could not do without it. It is more suited to the purposes of the studio than any flower that ever blossomed under heaven. Where have we the same graceful, clinging, affectionate tendril? The spiral bud, the drooping leaf hiding



half the beauties of the stem and flower,—the same flower, different in every position it assumes, but beautiful in all. What would our hedges be if deprived of this simple universal plant? and what purpose is there in Decorative Art to which its beauties may not be transplanted? We constantly find it in paper hanging, in architectural sculpture, in textile fabrics, in carving; and in the design before us we have it, at least a variety of it, executed in silver, and applied as the lid of a tea-pot. The grouping here is managed well. It is properly suited to its purpose, neither too light nor unnecessarily heavy; and we thank M. Durand, among the many beautiful things he has done, including the matchless tea-service of Renaissance and conventional taste, for not having altogether disregarded the simpler but rival beauty of our fields and gardens.

The three following illustrations are from the works of M. Rudolphi, Rue Tronchet, 6.

We have not much to say in reference to the composition first introduced, because it simply and easily explains itself. A silver-gilt plate is divided into a certain number of compartments, and each ornamented in the same manner, a grotesque head forming the centre of each, surrounded by interlaced bands which, while they give a Renaissance impression, also remind of the intricate devices of a much earlier period. The intermediate divisions alternately vary, some being oval, and others of diamond or lozenge shape; the whole plate is an article of considerable taste. The monotony of intertwining bands, which is often very objectionable, and the reason why Moorish or Alhambresque ornament, from its constantly recurring scrolls and curves, is so frequently resorted to in such objects as that we are describing, is most pleasantly relieved by the manner in which now and then two of them coming together assume a cruciform character or merge into ordinarily received and always elegant fleur-de-lys. We may here add by way of hint, that, wherever a grotesque head or figure is introduced, it should take the form, or at the least remind us of some creature with which we are familiar. Wherever this principle is not adhered to, the result is displeasing; the character of the head on this cake-dish is a compromise between the lion's mask and the face of a human being.

The bracelet, which forms the centre engraving in the opposite column, represents a good type of a species of jewellery not practised in this country, though carried to a considerable perfection abroad. We mean that which is formed of cast and highly chased silver, coloured by sulphur of a blackish tint, much resembling the tarnish of age. Works executed by this process are termed by the French "niellés." The bracelet before us is called the "St. George Bracelet," and is designed

with something of Gothic taste, the basis consisting of the branch of a tree contorted into a quatrefoil form and enriched with conventional vine leaves. In the centre is an armed figure of a knight, intended to impersonate St. George, but represented (why?) with wings; below the figure, and writhing under the effects of his sword, are three dragons entwined and arranged with very good taste. We question if this species of jewellery would ever become popular among the ladies of England, but Art-education and the study of archaeology are so much more prevalent abroad than here, that we can well understand our continental neighbours properly appreciating such a kind of decoration. Executed upon a similar principle are among M. Rudolphi's collection some very beautiful pins and brooches, and a ring which particularly attracted our

attention. This absolutely reminds us of some of the elaborate works in steel of the sixteenth century, sometimes met with and attributed to Benvenuto Cellini. It consists, though very minute in point of size, of a series of real and

imaginary animals grouped and interlaced. Snakes, lizards, terminal dolphins, eagles, lions, and bears, all find a place in this little gem, designed with good Italian taste, and chiselled with elaborate neatness.

It is not always an easy task to combine purity and lightness in designing an object of substantial character. The present engraving represents, however, a very successful triumph over the difficulty on the part of M. Rudolphi. It consists of a rare lapis lazuli bowl, mounted with exceeding taste in gold partly enamelled with white. We engrave the whole to a small scale, and the principal detail real size.

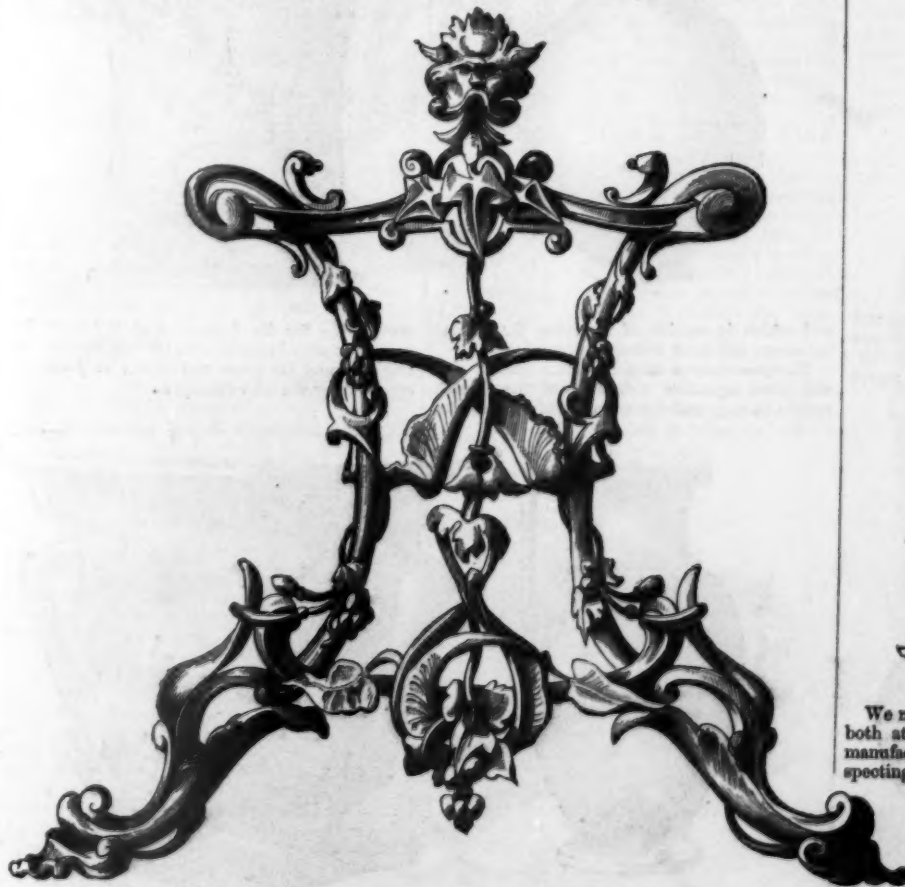
Those portions which are enamelled and those which are perforated will readily be distinguished. The manner in which the mask at the top connects the bowl and handle is in very admirable keeping with the general style of the sixteenth century, a period at which the union of gold and costly stones was carried to a high perfection. The eight panels introduced into the foot are of lapis, and the flowers and fruit which constitute the chief feature of the knop are enamelled in



their real colours. M. Rudolphi's talent is so well known and appreciated both in Paris and London, that it is needless for us to comment on the universal beauty of most of the works he has contributed to the Exposition. His objects in silver "repoussé" are more remarkable than any which have been produced in modern times. Many of his brooches, pins, rings, and bracelets, though not suitable for engraving, deserve every commendation.

This is one (perhaps the most elegant) of a set, forming a breakfast service, by M. Mayer, of Rue Vivienne, 20, produced in silver, and partly gilt in the ornamental portions; its shape is extremely beautiful, and the effect produced by the little gilt medallions in François I^{er} taste very exquisite. The handle is formed of ivory.

Tea-kettle Stand. This now universal appendage to the breakfast table is eminently capable of fine decoration, yet of the many new designs which are constantly making their appearance how few possess any merit, or exhibit any pretensions to Art. The composition at the bottom of the page, is one of the most graceful that has come under our notice; this stand is ornamented on the top with a grotesque mask standing somewhat forward, and surmounting a light combination of scrolls and vine-leaves, &c., executed very much in the manner of the seventeenth century, a school presenting many advantages, because uniting all the graceful curves of the Louis XIV. with a more severe and national kind of enrichment; the feet consist of shell-like protuberances, conveying an idea of considerable strength, and modelled in capital keeping with the rest of the stand. The tea-kettle itself is a splendid work, but is so crowded with profuse detail that we feel we could convey no idea of it to our readers by furnishing them with an illustration which would require to be so much reduced to suit the size of our pages. We prefer, therefore, to give the Stand alone on a scale perfectly distinct and intelligible. We would here take an opportunity of recommending to the notice of manufacturers the capabilities of the Venetian style of ornament, not yet much under-



stood in this country, but worthy of attentive study. The appurtenances of the palaces of Venice during the sixteenth century furnish, by themselves, a school of Decorative Art, and though examples brought to this country are only to be found in the mansions of the wealthy, no opportunity should be lost of gleanings from them hints which we are sure the English silversmith and brass-founder would be able to turn to profitable account.

Salt-cellars in France, unlike those of our own country, are almost always made with a tall upright handle standing between two compartments, one of which sometimes serves to contain pepper. We rather question the convenience of these salt-cellars in comparison with ours, but that they offer an abundant field for the fancy of the designer, and the skill of the silversmith, there cannot be the slightest doubt. The accompanying engraving represents the handle of a salt-cellar, also manufactured by M. Mayer, and is unquestionably a very charming design, the whole, or nearly the whole, of its ornamentation being taken from nature, and distributed with an excellent acquaintance with effect. We have not represented the entire salt-cellar, because the lower part of the composition is far from harmonising with the light and elegant handle before us; it is impure in taste, and is evidently an adaptation of some other salt-cellar foot applied to save the expense of a new model.



We may here observe, that M. Mayer displays both at his stall in the Exposition, and at his manufactory, which we had the pleasure of inspecting, many other works, which are charming both in design and execution. To some of these we may do justice in our next number. M. Mayer's principal forte seems to lie in the fabrication of those works which are parcel-gilt.

This page, and that which follows, contain examples of Terra Cotta, a class of manufacture for which, in England, we have as yet done nothing, for, although the "Ladysore Works," and those of Mr. Dillwyn, at Swansea, have produced examples, both as to clay and manufacture, fully equal to the best we have examined in Paris, they are in nearly all instances copies; we have seen no original works of theirs of a really pure character. The principal manufacturers in Paris are Gossin and Follét, and the leading manufactories are in the Rue Roquette, where we had an opportunity of seeing the process carried on from the commencement to the close—in the establishment of M. Gossin. The works of Follét are exceedingly good, but his prices are high, much higher than those of Gossin, to which, moreover, they are decidedly inferior; Follét, however, obtains the purest models, and Gossin devotes his energies to invention and ornamentation less exclusively based on the antique. Upon this page, the first and last are examples of Follét's workmanship; the sixth and seventh are those of Gossin; the intervening four are of a new manufacture, "Ceranique de Billom," of which we know nothing except from the specimens shown at

that time did not permit us to visit this establishment. The material is styled "Kaolin Rose," and it is of a beautiful rose colour, the best and purest tone of colour we have seen, not excepting the clay of Swansea. We extract the following passage from the *annonce* :—

"All are aware that we owe to Kaolin the

ware was common in ancient Gaul, and probably in Britain; at any rate it was much used here. We have little doubt that the successful imitation of these wares in modern France is owing to the facility of study offered by the formation



most beautiful pottery, since it is the basis of every species of porcelain, but hitherto the white Kaolin clay only has been employed, and this substance has not been found of a sufficiently pure colour to make ornamental vases. The discovery made in the neighbourhood of Billom of a rose-coloured clay of remarkable purity and extreme delicacy is then infinitely precious to the Arts, since a kind of opaque porcelain can be manufactured of which the clay itself is tinted,



of the Ceramic Museum of that country, with all its appliances of comparison in chemical analysis; our copies of the antique generally fail in the ponderosity of our materials; but the red clay used in this instance by the French artisan is



the Exposition. It is a very beautiful clay, and the models selected have been for the most part unexceptionable; the agent in Paris is M. Gardissal, Boulevard St. Martin, 17; we regret



and which is capable of receiving the richest ornament and most delicate impressions."

The manufacture of the Samian pottery was the most extensive occupation of the Roman artisan in clay, and the imitation of the genuine



remarkable for its fineness and lightness, its specific gravity being no greater than that of the originals, and its glaze and colour very closely approaching the best examples.



The terra-cotta bottle which heads this page is the only good object we could find of the manufacture of M. Gabry. The form of this little bottle



has for its recommendation its extreme simplicity. The overhanging lip above the body of the vessel is a novel feature, and the manner in which the



handle springs from the uppermost rim, curling into a tendril, and falling on to the neck in the form of a clinging leaf, is possessed of much



beauty. The two masks in the lower part of the vase are just sufficiently ornamental to harmonise well with the playfulness of the handle above. The clay of which this object is made is regular, but somewhat coarse. The manufacturer is M. Gabry, of Melun.

We repeat that on the whole we give the preference to the works of M. Gossin over those we examined in the several other establishments of Paris: and we recommend to all persons who require these objects in terra-cotta, either for chamber ornaments or for gardens or conservatories, to communicate with M. Gossin, (Rue Roquette, 57). He is a true artist: all his productions receive, prior to baking, those *touches* which give them sharpness and considerably augment their artistic value: and the articles of his produce are sold at prices singularly reasonable when compared with other manufactories of the class; his establishment is at once the best and cheapest; unhappily, at this moment, (sad indeed for Paris,) he is totally without employment: we found his furnace extinguished and himself and his sons idle: his atelier crowded with works of surpassing beauty, in nearly all cases original: flower-pots, vases, hanging-lamps, fountains, large and small, figures in great variety, miniature and life-size; and, in short, all that can be required for in-door or out-door decoration; and we shall cordially rejoice if this notice be the means of advancing

the interests of a most meritorious artist and a very accomplished family, by whom works of an admirable character have been produced in the right feeling and spirit. We give of Gossin's, upon this page, a very charming hanging flower-pot, and the decoration of a panel, one of four, intended to illustrate the Seasons.

The two last subjects on this page are a glass-bottle and a carved-wood chair-back. The department of glass is one of very considerable importance, among the Ornamental Arts; and the supremacy which British manufacturers have so long retained in the fabrication of pure crystal, the Bohemians in the brilliant colours they impart to their works, and the French in the novelty of their combinations and appliances, continues unabated. In the Exposition this year there is a large quantity of glass contributed by different manufacturers, but containing nothing of very startling interest. Among the principal points may be mentioned the extension of the thread glasses which originated in Venice, and the introduction of various bright

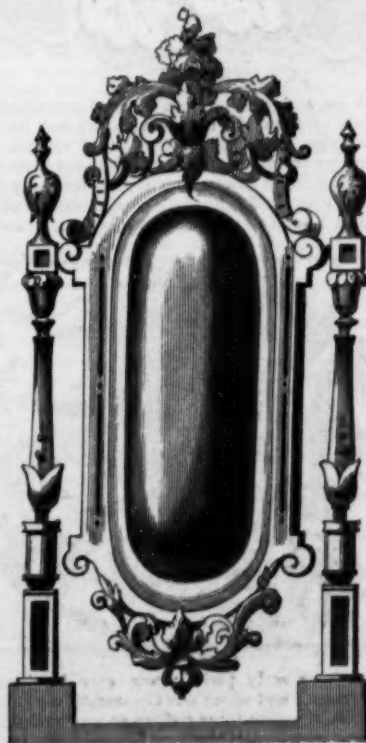
colours into massive chandeliers, producing certainly a magnificent effect, but one which in our opinion depends too much on what we may call

meretricious enrichment. Chandeliers of pure crystal glass, when properly executed, in our eyes appear far preferable. The chandeliers exhibited are, however correctly, to be regarded as specimens of what may be produced under peculiar circumstances, when colour may be



properly introduced into an object for the purposes of securing harmony with the furniture and ceiling, &c. contiguous to it. The engraved glass-bottle, of which we here offer a representation is, from a collection of forms destitute of any considerable merit, one that pleased us above its companions. It is by Madame Jacquelin, (Rue Richelieu, 71).

The annexed chair-back, which is a specimen of the union of strength and lightness, is of carved oak, the work of M. Poinard, (Rue Amelot, 26,) and is a good example of the Italian style, under Flemish treatment. Some other manufacturers have also been rather fortunate in this department, uniting the easy flow of Louis XIV.'s ornament with the more classical details of an earlier period.



The collection of ribbons shown at the Exposition is of great variety and beauty. The specimens were chiefly the contributions of St. Chamond and St. Etienne, the great sources of the article in France; and, unhappily, there was in no important instance reference to any agent for their sale in Paris; the reason being obvious, they are made for general sale, and to name any particular house would have been invidious. We purchased, however, the three following examples, precisely such as we saw exhibited, and these we engrave, rather as showing the fashion in vogue than for any peculiar merit, although the design is in each instance pure and good.

There is great scope for the mind of the designer in the fabrication of ribbons, and we believe



that seldom has a more original and beautiful collection been made than those of M. Grangier, of St. Chamond. Out of a considerable number manufactured and exhibited by him we engrave on the other column two specimens, which we have selected on account of their novelty, as well as for their simplicity of conception, which is always so successful in works of this nature. One is called "plissé illusion," and is ingeniously made to represent a band pleated in regular folds, the shadows being introduced in such a way as to convey the idea intended without really practising any deception. The tints are white, shaded with grey, and bordered by a row of dark



pink on each side, colours we understand peculiarly fashionable at the present time, but at all events very graceful and harmonious, and far from displaying those strong and gaudy contrasts which too often fall to the lot of ribbons manufactured in our own country. The men of Coventry are not ignorant of the many hints they may glean from French invention, but seldom will they find a more extended field for study than in the productions of 1849.

The next of M. Grangier's productions to which we give a place in our pages is a pattern, well-known to antiquaries, since, we believe, it was frequently used in the borders of stained glass



at a very early period; nay, even in those ages which we are in the habit of designating "Norman," and which our Continental neighbours distinguish by the term "romanesque." The pattern supposes three ribbons so arranged as to be continually passing over and under each other, and is so simply elegant as to please the most fastidious. From whatever source the designer

upon the present occasion gained his idea, we give him ample credit for having applied it very successfully to a good purpose. We know not if the necessary perforations in the centre might prove inconvenient for use, we simply regard the performance in its artistic capacity, and, on these grounds, cannot avoid commending it.



The colours of the three interlaced divisions are white, grey, and pale blue; we feel that the ribbon loses much of its beauty from being engraved only in black and white, but the manufacturer will be able to imagine it in a finished state, and to regard it in its true character. We may here suggest that countless elegant varieties may be produced by the mere combination of natural leaves of different colours placed above each other, and of this arrangement the Exposition furnishes good examples.

With these objects we terminate for the present month our notice of the Industrial Arts as displayed in the French Exposition. In our next number we purpose to represent such examples as want of time and lack of materials have prevented our engraving for August. Many of these will be subjects of considerable importance; but in all cases those will be selected which appear to be the most valuable for furnishing hints to the British manufacturer. By this means we feel that we are aiming at a double purpose, and conferring a twofold benefit on the public. We discard all productions which may be merely quaint or curious, even if in their way they form features in the National Collection, confining ourselves to a repetition of such designs as are practically good or practically suggestive. Among the illustrations which will figure prominently in our second report, will be the beautiful bronze castings and chisings of M. MATIFAT, whose name we have already honourably recorded, and to whose spirited manufactures we purpose to do ample justice. Nor shall we omit to offer a series of the best designed iron castings which the Exposition affords, and one or two more minute and elaborate contributions in malleable iron, a material which the French of late years seem to have turned to excellent account. We shall also have much satisfaction in making known in this country the estimable designs in Oriental taste of CLEBERT, a man who in Paris stands at the very summit of his profession, and who, though employed before the late disastrous scenes which have given so appalling a blow to Continental commerce, to furnish drawings by order of Government for the Museum of Sèvres, seems never to have received that encouragement and patronage which his high talent and enthusiastic energy would point to as his just reward. Miscellaneous subjects will fill up the vacua; and we trust that by the close of our review of the Exposition, we shall have brought together a complete, and at the same time a valuable, assortment of the best artistic labours of that immense collection, which may well atone for the necessity it causes, of our deferring to a future occasion such matter as, in its absence, would have formed the topic of our present pages.

ON THE APPLICATIONS OF SCIENCE
TO THE FINE AND USEFUL ARTS.ON THE CHEMISTRY OF COLOURS EMPLOYED IN THE
ARTS AND MANUFACTURES.

NO. IV.—COPPER.

COPPER was employed for purposes of use and ornament at a very early period of man's history. The most ancient weapons which have been discovered in metal, are found upon analysis to be either copper tolerably pure, or a combination of copper and tin. Indeed, it would appear that the primeval races of mankind, advancing from that rude state in which they contented themselves with shaping into form by mechanical means such objects as nature presented to them, discovered copper and some of its compounds, and employed that metal to supersede those cutting or piercing instruments which they had hitherto formed of stones, hard wood, or bone. Tubal Cain faithfully represents to us one of the earliest workers in brass, which we now know as a combination of copper and zinc; but it is probable, that under the general term of brass, all alloys of copper were comprehended. Thus, under the same name, the ancients probably included all the bronzes, whether formed of tin and copper, or silver and copper. The celebrated Corinthian bronze was of the latter composition, many fine examples of which have been discovered at Herculaneum, and other places in the neighbourhood of Naples.

As a colour, the oxides of copper appear to have been employed at a very early period. Many of the Egyptian pastes of blue and green colour have been found upon analysis to be covered with copper; although, according to Dr. Marcet, cobalt was employed in colouring many of the glasses. Sir Humphry Davy also detected cobalt in many of the transparent blue glasses, so that it would appear that copper was employed in painting when greens or blues were required by cobalt in glass where transparency was an object; whereas in porcelain and opaque glass, according to the analysis of Hatchett and Klaproth, oxide of copper was employed. The greens of copper were well known to the Greeks, and they are particularly mentioned by Theophrastus and Dioscorides, who both state that it is found in metallic veins. Pliny describes, under the name of chrysocola or borax, a copper-green or blue, which he informs us may be procured from nature, or prepared artificially by mixing chalk with a clay found in the neighbourhood of metallic veins. As Pliny states that borax is employed for soldering by the goldsmiths, it has been thought by many that this was chrysocola; but it is evidently not so, since from the description given by both Dioscorides and Pliny, this borax employed for soldering was carbonate, or oxide of copper, combined with some alkaline phosphates. The chrysocola Pliny tells us employed by painters in his time under the name of orobitis, was of two sorts; the one, yellow, was preserved in bole or paste; the other, liquid, formed by the solution of solid globules. They were both found in the Isle of Cyprus. The best was brought from Armenia, and an inferior kind from Macedonia; the most highly coloured being produced in great quantity in Spain. It is also stated, that in the days of Nero the floor of the grand circus at Rome was paved with the green chrysocola; this fact in particular exhibits the extreme luxury in which the Roman emperors indulged, since it amounts to the same thing as cutting and inlaying slabs of malachite, a table of which is the utmost extravagance where even the Emperor of Russia can indulge now a days.

As every indication which can be given of the methods employed by the ancients in their works must have its value, as affording to modern artists evidence of the durability of colours that could not in any other manner be obtained, we extract the following passage from Pliny:—

"As for the sandy or powdered borax, the painters, before they use it, lay first the ground underneath it of vitriol and paratonium (a kind of white clay), and then the borax aloft; for these things take it passing well, and, above all,

give a pleasant lustre to the colour. This paratonium (for that it is most fatty and unctuous by nature, and for the smoothness besides more apt to stick to and take hold,) ought to be laid first, upon which must follow a course of the vitriol over it,* for fear lest the whiteness of the foresaid paratoniums do pale the greenness of the borax, which is to make the third coat. As for the borax called lutea, some think it took that name from the herb lutea; which also, if it be mixed with azure or blue, maketh a green, which many do lay and paint withal instead of borax, which, as it is the cheapest green of all other, so is it a most deceitful colour."†

There is some difficulty in understanding if the verd d'azur of Pliny were a carbonate of copper or native ultramarine. Of the verd de terre no such uncertainty exists, since we are informed that it was the loose carbonate of copper found near the metallic lodes of the Spanish mines, with which, however, clays were often merely coloured, so that green pigments might be sold cheap.

The blues employed in the baths of Titus were all of them oxide of copper mixed with alumina and lime. The Roman artists appear, however, to have employed siliceous colours similar to our smalts, as Sir Humphry Davy found many lumps of a frit which could not be attacked by acid, but which, upon being decomposed by fusion, afforded very decided evidences of the presence of copper. That chemist supposed that this was the same colour described by Theophrastus, as discovered by an Egyptian king, and of which the manufacture is said to have been anciently established at Alexandria. Under the name of ceruleum, the same composition is also mentioned by Vitruvius, and Vestorius informs us that it was prepared by heating strongly together, sandfloe-nitri (carbonate of soda), and filings of copper. This frit has been discovered in Pompeii; the blues of the Nozze Aldovrandine and of the Roman frescos are all of the same composition. This extended use of a silicified colour, of which we have now but so few examples, the principal of which is the cobalt glass, shows an advanced knowledge of the chemistry of colours which is not unworthy the attention of modern artists. These colours are perfectly unaffected by acids, and therefore possess a degree of permanency which cannot be secured by any other means.

The greens of the Romans were generally prepared in the same manner, hence the vivid beauty they still possess in those remains of ancient Art, that have been preserved amidst the wreck of nations, and which may now be referred to as studies wherefrom many an important lesson may be learned by modern artists.

The following are the principal compounds of copper which are available to the artist:—

CARBONATE OF COPPER (mineral green).—This compound of carbonic acid and protoxide of copper is found native, and is then known by the name of malachite or mountain green. Large masses are found in the mining districts of Russia; very fine specimens have been raised in the South of Ireland, but unfortunately the mines of this district, although they promise to be exceedingly profitable if worked with energy and economy, are very nearly neglected. The finest varieties of both the green massive carbonate (malachite), and the blue (chrysocola), have lately been imported in large quantities from Australia, the Burra Burra mines in particular producing specimens of a remarkably fine character. It may, however, be prepared artificially from a solution of sulphate of copper by precipitation by an alkaline carbonate. The artificial compound does not however possess the brilliancy of colour belonging to the native, nor can it be expected to be so durable. It may be regarded as an infallible law in nature that all things which are produced by slow action are far more persistent than such as are formed by sudden change; hence the superiority of all natural productions over such as are produced by the chemist's art.

BLUE VERDITER.—This pigment is commonly manufactured from the blue solution of the

* This vitriol was in all probability the sulphate of copper or blue-stone of the present day.

† Pliny, Book xxxiii., Chap. 5.

nitrate of copper left after the process of silver refining, and hence called *refiners' verditer*. This is, however, a very inferior colour, being contaminated with a great variety of other substances, the impurities combined with the mass of silver submitted to the refining process.

The mode of preparing this colour in purity is as follows:—Pure copper (such as is precipitated by the electrolytic process is the best), is taken and dissolved in dilute nitric acid at a moderate heat until the acid is saturated. From this solution the oxide of copper is precipitated by caustic lime. The whole being thrown upon a filter is mixed with an additional quantity of lime, by which the green colour is changed into the blue of verditer.

BRUNSWICK GREEN.—To produce this colour copper filings or shavings are mixed with a solution of the muriate of ammonia, and placed in a warm situation for several weeks. During this time from the action of the ammoniacal salt upon the metal, a green powder is produced, which is, when pure, a green of an exceedingly beautiful kind. Another green may be prepared by mixing together solutions of sulphate of copper and cream of tartar. A green precipitate is thus produced, which is however very inferior to that prepared as above directed.

VERDIGRIS.—Acetate of copper. The common verdigris is prepared by the action of the fermenting marc of the grape, or cloths dipped in vinegar, with clean copper plates. By a slow process a compound of the oxide of copper and the acetic acid of the wine or vinegar is produced.

In France, the stalks and husks of the grapes after the juice has been extracted are placed in layers with copper plates; while, in England, the pyroligneous acid (the impure acetic acid procured by the destructive distillation of wood) is employed, layers of moistened cloth and copper plates being arranged in the same manner. The French verdigris is superior to the English from two causes; the marc, as it is called, of the grape contains some potash, which in combination with the acetic acid, tends to improve the colour of the compound; and the bituminous matter combined with the pyroligneous acid prevents so perfect a combination as is necessary between the substances employed for the production of the finest colour. Water dissolves out a portion of this compound from a mass, and crystals of a pale blue colour are deposited slowly from the solution; this is sometimes called improperly distilled verdigris, but the best is prepared by combining the acetate of potash with the acetate of copper, by which double salts are formed, crystallising of a fine blue, or bluish-green colour.

Acetate of copper combines with acetate of lime and several other salts, producing a great variety of tints. In combination with the arsenite of copper, it yields a crystalline powder of a brilliant sea-green colour, which is employed as a pigment under the name of Schweinfurth's green. The mode of preparing this is to boil together solutions of equal parts of arsenious acid and neutral acetate of copper, adding to the mixture its own volume of cold water, and allowing the whole to rest for several days.

EMERALD OR SCHEEL'S GREEN is composed of protoxide of copper and arsenious acid. Warm solutions of arsenite of potash, formed by boiling the white oxide of arsenic in a solution of potash, and sulphate of copper are mixed until they cease to throw down a green precipitate. This precipitate is washed with boiling water, or boiled with water to which a little acetic acid has been added.

These are all the greens of any importance which are formed from copper.

PRUSSIAN BROWN is readily obtained by adding a solution of the yellow prussiate of potash (the ferro-cyanuret of potassium) to a solution of sulphate of copper. Immediately a very deep brown mass is thrown down, which when carefully washed and dried forms a brown, in no respect inferior to the madder browns, and possessing far greater permanency. The tint may be considerably varied by mixing the solution at different temperatures; and it really offers to the artist so many advantages, that it is particularly recommended to their notice.

Another copper brown, called sometimes the *ferrete of Spain*, is prepared by calcining copper and sulphur together in closed crucibles. When the operation is carefully performed, a very fine red brown results; if, however, too much sulphur is employed, or the burning is continued too long, it becomes purple or nearly black. Calcined copper, forming an oxide of the metal, is also employed; thin sheets of copper are exposed to the action of fire until they become brittle, they are then plunged into cold water, and thus a very fine red crust is produced which must be reduced to powder in porcelain mortars and kept very dry.

Copper is much used in the manufacture of bronzing-powders. Copper powder for this purpose is prepared by taking slips of copper and dissolving them in aqua-fortis—nitric acid. When the acid is saturated the solution is warmed and slips of iron are immersed in it, by which metallic copper is precipitated in a state of fine powder. Or, it may be thrown down by an energetic galvanic current, as in the electrotype process. Care must, however, be taken in both cases, that no oxidation of the metal takes place, by which the brilliant metallic colour is destroyed.

Copper has been extensively employed from the earliest times for imparting colour to earthenware. The Assyrian and the Egyptian potter employed it; we find its use known to the wandering Arab tribes from the remotest period. It is to oxides of copper carefully prepared that those beautiful purples and reds upon the Chinese porcelain are due, and which have not been successfully imitated by any European manufacturers. For the potter the per-oxide of copper is prepared by dissolving copper in nitric acid and evaporating the solution to dryness. This oxide is composed of seventy-nine parts of copper and twenty-one parts of oxygen. The protoxide is not so simply formed, the best method being that given by M. Malaguti;* one hundred parts of sulphate of copper and fifty-seven parts of carbonate of soda are mixed at a gentle heat, and slowly dried until the mass becomes solid; it is then powdered and mixed with twenty-five parts of copper filings, and being placed in a crucible the whole is exposed to a white heat for twenty minutes. The mass, when cold, is powdered and well washed, and the residue,—protoxide of copper,—is of a fine red; the intensity of colouring increasing the more it is washed and the finer it is powdered.

In giving colour to glass this metal is even more important than it is in the painting of porcelain. Dr. Englehart, in 1827, appears to have revived the process, well known to the ancients, which had been lost. Nearly all the brilliant reds in the windows of the mediæval churches are coloured with oxide of copper, and the Art must have been lost during the long period when a crusade was maintained against the introduction of any ornamental works into the temples devoted to the worship of God. The usual process is to add copper clippings, or copper in a state of oxidation, to the glass in fusion, it then combines with the silica. If, during the process of combination it receives any additional oxygen from the air, the glass, instead of being red, becomes green. Some very curious chemical phenomena take place in this process of colouring glass by copper. Immediately on leaving the crucible the glass is nearly colourless, with a slight tinge of green; but it becomes a deep red, when, after cooling, it is carefully heated a second time at a moderate temperature. This is supposed by Professor H. Rose to depend upon the decomposition of the acid silicate of the protoxide of copper first formed, by the second application of heat, and a separation of a portion of the sub-oxide which then colours the glass red. In our glass-works it is now customary to employ reducing agents, such as charcoal, ashes, soot, or decayed wood, to prevent this green colour from forming.

The colour produced by the oxide of copper is so intense, that even in thin sheets the glass is no longer transparent to light; it is, therefore, the usual practice to *flask* the glass, as it is technically called, with an exceedingly thin film of

the colouring matter. In preparing a pane of red glass, the workman has two pots of melted metal before him, the one colourless, the other red. Gathering the requisite quantity of red glass upon the end of his iron pipe, the amount of white glass necessary to form a cylinder is collected, and the whole being blown and extended on the table, a sheet of glass is formed, which is composed of a layer of red and a layer of white glass. Moulded articles are first formed in white glass, and then dipped into the pot containing the red metal. As this coating of red glass can be cut through or ground away, the artist has the means of producing some very pleasing and elegant results. A process for staining glass in sheets has lately been introduced by Bedford. Sulphuret of copper, iron scales, anhydrous sulphate of copper, and yellow ochre are ground together as finely as possible with turpentine, which has been thickened by exposure to the air. This mixture is painted over the surface of the glass and allowed to dry. The plates are then put into an ordinary muffle, and heated as highly as is practical without melting the glass, when it is allowed to cool slowly. The plates of glass thus assume a greenish yellow colour; they are now placed in a close muffle, with a quantity of small coal, and again exposed to fire; by this process a brown red colour is obtained. It is heated a third time with some precautions, and a very fine transparent red results.

Green glass is produced of a very fine emerald colour by oxide of copper. To effect this the glass is mixed with copper scale, or, still better, with verdigris, and usually a little protoxide of iron is added. Glass which has been deprived of its transparency and is very dull, is converted into a turquoise colour by the use of the oxide of this metal. In Bohemia, the variety of glass known as the *ancient emerald green*, is produced by oxide of copper mixed with fiery cinders. Varieties of colour are produced by combining copper with nickel and cobalt. In dyeing, the chromate of copper and the acetate are sometimes employed, but the dyer usually produces his greens by combining yellows and blues, and such commonly as are of vegetable origin.

ROBERT HUNT.

EUPHROSYNÉ.

FROM THE STATUE BY SIR R. WESTMACOTT, B.A.

THE statue of Euphrosyne is one of the few modern sculptures which are founded on the Greek model, so far as regards the figure itself; in it may be recognised many of those attributes of excellence that gained for its school an imperishable renown—symmetry of form elegantly conceived and boldly developed, beauty of countenance, and graceful action. These were the principal characteristics of the ancient Greek representation of the female figure. But in order to give greater breadth to the work before us, and to support it in its easy yet somewhat unstable poise, deep folds of light drapery are suspended from the shoulders, and fall gracefully between the lower limbs. The festoon of flowers falling from the knee forms an elegant line to balance the corresponding one on the other side caused by the drapery, and also enriches the lower part of the design. A wreath of flowers is entwined with the hair, imparting to it a rich and luxurious expression.

Euphrosyne, according to Pausanias the historian, was one of the three Graces, the others being Aglaia and Thalia; they were the daughters of Jupiter and Eurynome. Milton, in his *L'Allegro* thus apostrophises her, and it may be presumed that the lines suggested the inspiration to the sculptor:—

"But come, thou Goddess fair and free,
In heaven y'clep'd Euphrosyne
Come and trip it as you go
On the light fantastic toe!"

The statue was executed in marble, and exhibited by Sir R. Westmacott at the Royal Academy in 1837. It is in the possession of the Duke of Newcastle.

FINE ART IN PORCELAIN STATUARY.

ONE of the most gratifying features of our monthly labours is to record the various conclusive evidences of the awakening spirit of enterprise and judgment which from time to time mark the onward current of manufacturing progress. We have long assiduously laboured to enforce the absolute necessity of this movement, and have urged that its operation alone was needed to cause our artistic manufacturers to take that position by the side of Continental productions which it should be our pride, as it certainly would be our profit, to maintain. At the risk of wearying, at the hazard of offending, we have reiterated the unpleasant truth, that the standard of our Industrial Arts must be raised to meet successfully the competition to which they are now subjected; and we have urged upon British manufacturers to be up and stirring, and it has not, we rejoice to say, been wholly in vain.

The manifest improvement in many branches of Art-manufactures, and the evident struggle to advance in all, within the past year, conclusively prove that the right feeling is aroused, and now only requires judicious direction to work out its own reward.

If all has not been done that could have been wished, still the acknowledgment of the necessity (backed by the inclination) to amend, is of itself a theme for congratulation; a willing scholar is already one-half taught, and we are most sanguine in our expectations of a future marked and positive progression; in every way that the *Art-Journal* can assist to forward and realise so desirable a consummation, its influence and assistance shall, as ever, be most readily and anxiously given.

We have now the gratification to announce the following works of Art, which are in progress at the manufactory of Mr. Alderman Copeland, at Stoke-upon-Trent; and we congratulate that gentleman most sincerely upon the eminent artists he has induced to co-operate with him in the task of elevating the standard of our Art-manufactures, a task, be it remarked, of high national importance.

We content ourselves with merely enumerating at present the names of the subjects and artists alluded to, as we shall fully enter into a detailed report of their various and peculiar excellencies when published:—A 'Venus,' by Gibson, B.A., just executed by that eminent sculptor at Rome; 'Sabrina,' by Marshall, A.R.A., from the marble statue exhibited at the Royal Academy last year; the 'Last Drop,' by Marshall, A.R.A., also from the marble exhibited at the Royal Academy; the 'Indian Girl' and the 'Negress,' pair of statuettes by Cumberworth, whose charming group of 'Paul and Virginia' has been so extensively popular; a 'Bust of Her Majesty,' by Francis; and we are delighted to add the exquisite group of 'Ino and the Infant Bacchus,' from the marble by J. H. Foley, recently exhibited at the British Institution. This group will be produced with the express permission of the Earl of Ellesmere, the fortunate possessor of the original.

Judging from the quality of the different works that have emanated from the manufactory, there can be no doubt as to the satisfactory production of these, and sure we are that all lovers of Art will not only cordially rejoice at the enterprise which has prompted their execution, but will, by securing copies, give substantial proofs of encouragement.

We trust yet to see the spirit which animated the great Wedgwood, and to which Flaxman so gloriously ministered, again revive in the Potteries, and with the more efficient assistance which the advanced state of both Art and Science can now render, we look forward to results of which the country may be justly proud; but they can only be achieved by following the track his footsteps marked, for it was then an almost untrodden path. All honour to him! Flaxman's influence on Wedgwood's success should always be kept prominently in mind, there can be no doubt that to this connection is in a great degree to be attributed the lasting fame that attaches, and justly so, to the name of Wedgwood. Flaxman's glory is all his own. Here was an early trial of the combination of good Art and Manufacture. Surely the great success of the result, both in fame and fortune, might have proclaimed it an experiment worth repeating.

It is with exceeding pleasure we state that the public estimation of these works in statuary-porcelain has been gradually increasing; the manufacture is now profitable to the manufacturer, although, at the outset, the experiment was not only discouraging, but would have been ruinous to a producer of limited means.

* Mr. Gibson procured a redneared copy (executed in Rome) expressly for the purpose of aiding the manufacture of Mr. Copeland; to the merit of which he has frequently borne very strong testimony.

* *Annales de Chimie et Physique*, vol. 54, p. 217.



EUPHROSYNE

ENGRAVED BY W. ROFFE, FROM THE STATUE

BY SIR R. WESTMACOTT, R.A.

22 JU 52

PICTURE SALES.

OUR record of Picture Sales for the season will soon be closed, there remaining no announcement of importance, as far as we have at present been able to learn. Since our last report three collections, chiefly of English works, have been disposed of by Messrs. Christie & Manson, and highly gratifying it is to find that, in the majority of instances, these have realised prices as good as most pictures by the old masters brought which have lately been submitted to competition. True, the buyers may not be of the same class, for we missed from the sale-rooms, on the occasions referred to, the noble collector or his agent, whom fashion, or taste, yet keeps from paying homage to the genius of his fellow-countrymen, and from showing his appreciation of it by giving the works of English artists a place in his aristocratic mansion. It is the middle classes chiefly by whom our school is patronised: many of these are gathering round their galleries of Art which, at some future day, will rank as high as any of past times, and in monetary value will be as marketable. There is ample assurance of this in the following statement, where, happily, the painters are most of them living; what would the same have produced had their authors been dead?

The first of the sales alluded to took place on the 23rd and 25th of June: the pictures, many of which were but sketches, belonged to different owners; we can only find space to enumerate the principal of them. 'Cattle and Sheep Reposing,' a small work by T. S. Cooper, A.R.A., 46 gs.; 'La Signora da Seville,' by Hurlstone, 42 gs.; 'A Head,' by W. Etty, R.A., 60 gs.; F. Goodall's sketch for 'The Village Festival,' 136 gs.; an engraving from the large picture of this subject, in the Vernon Gallery, has just been completed for our Journal; Redgrave's sketch for the 'Country Cousins,' also in the Vernon collection, 24 gs.; Etty's sketch for the 'Judgment of Paris,' 100 gs.; 'The Terrace, Haddon Hall,' one of the few pictures in oil by D. Cox, 35 gs.; a study of 'The Lime-kiln,' by Muller, 27 gs.; the sketch for Egg's picture of 'Autolychus,' 24 gs.; 'The Graces,' by Etty, by no means one of his best works, 280 gs.; a very small study by W. Collins, the 'Farmstead,' 26 gs.; 'Iachimo and Imogene,' a comparatively early work by Frith, 100 gs.; a 'Dancing Nymph and Fawn,' a beautiful specimen, by Etty, rather small, 310 gs.; Linnell's 'Gravel Pits,' not the most picturesque subject, but painted with amazing firmness and truth, 305 gs.; Etty's 'Somnolency,' a single figure, half length, 210 gs.; 'Landscape and Cattle,' by Lee and Cooper, 130 gs.; 'Boys Fishing,' by Webster, a small work, 132 gs.; 'Sea Shore, Fishermen Drawing their Nets,' by Collins, 31 gs.; 'The Bather,' by Etty, 220 gs.; 'Fording the River,' by Linnell, 63 gs.; 'The Antiquary,' by Muller, 19 gs.; 'The First Ball,' by Solomon, the study for his picture in the Academy last season, 21 gs.; a group of small heads, by Etty, entitled 'Angels ever Bright and Fair,' 66 gs.; an 'Interior,' by Frith, 25 gs.; 'The Gambler,' by Rankley, 63 gs.; and its companion, 'The Wife's Dream,' the same sum; 'Romney Pound Look, near Windsor,' by J. B. Pyne, 80 gs.; 'The Old Foot-Road,' by Creswick, 58 gs.; 'The Skirts of the Forest,' by Redgrave, 65 gs.; the sketch, by Constable, for his large picture of 'The Opening of Waterloo Bridge,' 30 gs.; Webster's sketch for 'The Pedler,' 36 gs.; the sketch for E. M. Ward's picture of 'The Interview between Charles II. and Nell Gwynn,' 47 gs.; Phillips' 'The Wish,' 21 gs.; Webster's sketch for his picture of 'The Slide,' now exhibiting at the Royal Academy, 139 gs.; Muller's 'Swiss Interior,' 57 gs.; 'Landscape and Cattle,' the joint production of Lee and T. S. Cooper, 225 gs.; 'A Scene from the Spectator,' by Frith, 225 gs.; 'An Old Man Reading,' by Webster, 100 gs.; the sketch for Phillips' picture of 'The Highland Fair,' 55 gs.; 'Sunset-Cattle,' by T. S. Cooper, 145 gs.; a very sketchy bit by Collins of 'A Frost Scene,' 40 gs.; a glorious picture by Etty, both for composition and colour, not large, 'Britomart,' was bought in at 520 gs.; 'The Maiden Troubled,' by Leslie, a very early work we should think, 56 gs.; a pen and ink drawing by Wilkie, 'The Arrival of the Rich Relation,' 37 gs.; the sketch for Etty's highly poetical picture in the Vernon Gallery, 'Youth and Pleasure,' 80 gs. An engraving from this work has just been completed by Mr. Sharpe for the *Art-Journal*.

On the 30th of June the pictures by the old

* This picture has since been purchased by Lord Charles Townshend for 600 gs.

masters with some modern works, belonging to the late Robert Vernon, Esq., which the trustees of the National Gallery declined taking, inasmuch as the collection contained examples by the respective painters, more worthy of their reputations, were disposed of by Messrs. Christie and Manson. A few only of these it is necessary to particularise.

A drawing by Warren, 'Repose of an Arab in the Desert,' 31 gs.; 'A Pedler offering his Goods to a young Lady,' by J. C. Horsley, 32 gs.; an early work by Rastlake, 'A Roman Peasant Woman,' 41 gs.; 'A Lady feeding a Parrot in a Cage,' by Mrs. Carpenter, 32 gs.; 'A Cottage on the Banks of a River,' by Mulready, R.A., and Miss Gouldsmith, now Mrs. Arnold, a capital little work, 31 gs.; 'A Woody Scene, with a Cottage,' by P. Nasmyth, 41 gs.; a study by Webster for his 'Game at Foot-ball,' 92 gs.; the sketch by Jones, R.A., for his 'Battle of Waterloo,' 39 gs.; 'Fruit,' by Lance, 31 gs.; 'Catherine Seton,' by E. Landseer, 70 gs.; a small picture by the same master, 'Heads of Deer and Game in a Pan on a Table,' 166 gs.; 'Flowers and Fruit,' by Van Os, 79 gs.; a study by Van Dyck, 'The Earl of Stratford in Armour,' 100 gs.; 'The Countess of Bedford,' attributed to the same painter, formerly in the collection of the late Mr. J. Harman, 37 gs.; 'The Death of Sir John Moore at the Battle of Corunna,' 46 gs.; 'A View on the Grand Canal, Venice,' by Canaletti, 111 gs.; 'A Landscape,' by Wou-vernans, 140 gs. The remainder of the pictures were sold at sums below those here mentioned.

On the 13th of July and the day following, the collection of the late Mr. Nicholson, of York, was disposed of by Messrs. Christie and Manson. It consisted of about sixty pictures, to which the names of the old masters were attached in the catalogue; and which, on an average, realised little more than the cost of the frames. The rest, in number 156, were by English artists, and among these we observed many of a very high character, especially among the works of Mr. Etty, of which there were about fifty examples. The principal lots were sold as follows. 'Head of an Old Man with a Beard,' a small picture by Etty, 194 gs.; 'Judith's Maid,' Etty, 54 gs.; 'Head of a Child,' Etty, 41 gs.; 'A Table with Fruit,' Etty, 30 gs.; 'Head of St. John,' Etty, 38 gs.; 'Phaedra and Cymocles,' Etty, 30 gs.; 'A Water Nymph,' Etty, 34 gs.; a small, but very rich picture, of 'A Nymph dancing to a Tambourine,' Etty, 47 gs.; 'A Man sleeping near an Hour-glass,' Etty, 21 gs.; 'A Flemish Courtesan,' Etty, 145 gs.; 'Ariel with a Lyre,' Etty, 31 gs.; 'A Nymph sleeping on the Sea-shore,' Etty, 55 gs.; 'A View on the Thames,' a charming moonlight scene by A. Gilbert, 32 gs.; a very small circular picture by Etty, 'Titania,' 89 gs.; 'The Bathers,' two female figures, one sitting with her arm clasping the other who stands, by Etty, 125 gs.; a beautiful Titianesque picture also by Etty, 'A Satyr with Nymphs reposing in the Shade,' exquisite in quality, 190 gs.; a 'Sketch from an Italian Altar-piece,' Etty, 184 gs.; 'A Pheasant and a Lemon,' beautiful in arrangement of colour, Etty, 184 gs.; 'Hylas and the Water-nymphs,' Z. Bell, 184 gs.; an excellent copy of Maclean's 'Veiled Prophet,' 24 gs.; 'A Man binding his Ankle,' Etty, 31 gs.; 'A Syren,' Etty, 284 gs.; 'A View on the Coast of Asia Minor,' Johnson, 204 gs.; 'Magdalen Reading,' Etty, 454 gs.; a small, but nicely finished picture, by A. Cooper, R.A., 74 gs.; 'View on a Canal in Venice,' by Holland, 24 gs.; 'Joan of Arc,' by Etty, 27 gs.; 'A Shed, with Cows and Children,' Muller, very small, but richly coloured, 10 gs.; 'The Stepping Stones,' one of Creswick's charming bits of nature, not large, 44 gs.; 'A Group of Turks in a Divan,' by Muller, also very small, with a rich, Rembrandt effect, 134 gs.; 'A Bather seated,' Etty, 21 gs.; 'A Study of Joan of Arc,' full of light, by Etty, 62 gs.; 'A Boy driving a Cart on a Common,' by Williamson, 14 gs.; 'A Group of Partridges and Grouse,' most true to nature, by Etty, 61 gs.; a companion picture of 'A Pheasant,' 30 gs.; a sketch by Egg, 'Madame de Maintenon and Searron,' 144 gs.; a sketch of 'A Scene from Cinderella,' Redgrave, 20 gs.; 'A Bacchante,' by Baxter, a work of great beauty, 25 gs.; a copy of Sir J. Reynolds's 'Iphigenia,' in the Royal Collection, by Etty, 26 gs.; 'A Magdalen kneeling before a Crucifix,' Etty, 63 gs.; 'Pharaoh's Chariot Horses,' by Herring, engraved by Wass, 44 gs.; 'Paul and Virginia,' Woolmer, 18 gs.; a most brilliant study by Etty, of an 'Oriental Jew,' with richly jewelled arms, 65 gs.; 'Christ stilling the Tempest,' J. Martin, 21 gs.; 'A Water Nymph bathing her Head,' Etty, 24 gs.; a single female figure sitting in an attitude of deep sorrow, and entitled 'By the Waters of Babylon,' Etty, 73 gs.; an early picture by Wilkie of the house in which he was born, 84 gs.; 'Head of a Rabbi,' Etty,

powerful in colour and effect, 62 gs.; 'A Cow and Calf on the Banks of a River,' by T. S. Cooper, rather large, but not one of his best specimens, 100 gs.; 'Venus looking into the polished Shield of Mars,' Etty, 25 gs.; a clever picture by E. A. Goodall, 'View of the Landing-place in British Guiana,' 25 gs.; Elmore's picture of 'Beppo,' exhibited at the Royal Academy a season or two back, 175 gs.; 'A Nymph reclining on a Couch,' Etty, 86 gs.; a very small study by F. Goodall, the 'Interior of an Irish Cabin, with a Courtship,' 35 gs.; 'A Road Scene near a Farm-yard, with Gleaners,' by Linnell, very small, but worthy of Ruysdael, 40 gs.; 'Cupid and Psyche sleeping in the Greenwood Shade,' an exquisite work, reminding of Correggio, 175 gs.; 'Two Cows, a Calf, and two Sheep, near a River,' a somewhat small, upright work, charming in quality, by T. S. Cooper, 57 gs.; 'Dummel Bridge,' an early performance of Turner's, 50 gs.; 'The Greek Warriors,' two figures in combat, Etty, 64 gs.; 'Two Children at a Pool of Water,' an exceedingly bright and fresh transcript of nature, by Muller, 60 gs.; an upright 'Landscape, with two Children near a Brook,' painted with Claude-like feeling, by Collins, R.A., 21 gs.; the fine picture by Etty of 'The Coral Finders,' engraved in the *Art-Journal* of 1847, 370 gs.; 'Cattle watering near the shaded Bank of a River,' a very indifferent specimen of Linnell, 70 gs.; a large work by T. S. Cooper, exhibited at the Royal Academy the year before last, if we remember aright, a 'View in North Wales, with a Group of Sheep and Goats,' 175 gs.; 'To Arms, ye Brave,' one of Etty's finest compositions, rich and luminous in colour, 450 gs.; 'The Bull and the Frog,' an early work by E. Landseer, the landscape by Nasmyth, 91 gs.; 'The Graces,' by Etty, a comparatively late picture, and in every respect one of his most graceful works, 300 gs.

The results of these sales, respectively, must, as we stated at the commencement, prove highly gratifying to those who take an interest in the welfare of British Art. In the case of Mr. Etty's pictures it is more especially so, for we rarely find so large a number of works by a living artist thrown almost suddenly into the market, and yet realise such prices.

HYDE PARK GALLERY.

THE following pictures have been sold from this Exhibition up to the time of our going to press:— 'Old Buildings near Lux, Pyrenees,' W. OLIVER; 'On the Swale,' J. PEELE; 'At Seven Oaks, Kent,' S. R. PERCY; 'Noon at Undercliff, Isle of Wight,' A. W. WILLIAMS; 'Maternal Affection,' C. DUKES; 'On the Coast of Jersey,' F. A. DURNFORD; 'A Willow Bank,' A. GILBERT; 'Mid-day—A Scene from Nature,' A. GILBERT; 'The Hay-field, Undercliff, Isle of Wight,' A. W. WILLIAMS; 'Lowering Weather, Cader Idris, North Wales,' A. W. WILLIAMS; 'Eva,' (Vide 'Mid-summer Eve,' by Mrs. S. C. HALL), E. J. COBBETT; 'On the Swale,' J. PEELE; 'Fishing Boats on the Thames,' G. A. WILLIAMS; 'On the Thames,' G. A. WILLIAMS; 'Poggio Bracciolini,' D. W. DEANE; 'Tasso reading his Poems,' D. W. DEANE; 'On the Medway,' F. A. DURNFORD; 'Le Capucin,' D. W. DEANE; 'On the Coast of Holland,' F. A. DURNFORD; 'Columbus,' J. H. LAUDER; 'Bonsall Dale,' J. E. NIEMANN; 'Peep at a Village Church,' G. A. WILLIAMS; 'Scene on the Western Coast of Argyll,' P. H. ROGERS; 'Interior of the Church of St. Jacques,' H. GRITTEN; 'The Drooping Lily,' L. W. DESANGES; 'Water Mill, Mapledurham,' L. J. WOOD; 'Paradise and the Peri,' L. W. DESANGES; 'Cottage Interior, Dolgelly, North Wales,' R. BRANDARD; 'The Knitting Lesson,' D. PASMORE; 'The Morning of Life,' R. SAYERS; 'View near Brighton,' G. B. WILCOCKS; 'Flowers of the Forest,' R. SAYERS; 'The Alarm Signal,' H. P. PARKER; 'A Puritan,' J. D. WINGFIELD; 'Old Houses at Bishop's Stortford,' T. C. DIBDIN; 'The Sleeping Fountain,' L. W. DESANGES; 'Soldiers' Wives waiting the Result of a Battle,' Mrs. McLAN; 'Bel Buck on the Thames,' L. J. WOOD; 'On the Banks of a River,' S. R. PERCY; 'A Heath Scene—Sunset,' E. J. NIEMANN; 'A Willow Stream that turns a Mill,' F. W. HULME; 'Jacob's Well,' R. P. NOBLE; 'Oberweel, on the Rhine,' H. GRITTEN; 'Dolgelly, North Wales,' G. A. WILLIAMS; 'A Bye-Lane, North Wales,' S. R. PERCY; 'Jenny Deans,' J. G. MIDDLETON; 'Cattle near a Wood,' J. PEELE; 'A Shady Brook,' F. W. HULME.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRBOLT, F.S.A.

THE GRAVE OF SIR RICHARD LOVELACE.



For all the visitations of ill-fortune with which Old London has been afflicted, the one most deplored by the historian and the antiquary is the great fire of 1666. The mementos of early ages, the memorials of great men, the localities on which the mind might dwell with pleasure, and conjure up the inhabitants who had made them famous, were all swept away, and with

them many a written record, the want of which will be felt for ever; many a work of ancient Art, with which the piety of our ancestors delighted to decorate the churches or the halls of the civic companies; many a "flower of history" was withered and lost in that desolating flame.

In the pages of that noble old antiquary, John Stow, we have the best picture of ancient London. The patient and ill-rewarded chronicler has noted its ancient features with a minute truthfulness that will render his labours precious to all time. To understand the destruction which was spread amid the flame-girt city, we must know his pages well, and contrast them with the little that is left to us. Of the churches he describes, how few remain; of the tombs he notes, how rare are they now to look upon; the many memorials of great men which adorned St. Paul's are reduced to a few simple fragments. Little, indeed, did the fire leave but blackened and shapeless ruins. Such churches as were spared are therefore doubly dear to us; and St. Helen's, Bishopsgate; St. Andrew Undershaft; St. Bartholomew's, Smithfield; and a few others, hence assume an additionally sacred character.

How truly great are the names which connect themselves with the churches of London. Statesmen, churchmen, warriors, historians, legal and civic dignitaries, merchants, who made the city glorious and its trade world-renowned, are in the list, with the names of painter, poet, and dramatist, whose minds were engrossed by all that make mental life captivating. But of many we know only the whereabouts of their last resting place, 'no storied urn or monumental bust' remains to do them honour; the last tribute of affectionate regard placed over their graves has fallen for ever amongst the ruins of burned London, and the pages of the older historians must be our guide merely to the spot.

It is thus with the tomb of Sir Richard Lovelace; we know only that he was buried 'at the west end of St. Bride's Church,' in Fleet Street.* But the church was burned in the great fire, and no memorial of his resting-place remains; nor do we know of any other view of the sanctuary where he reposed after a toil-worn life, except that afforded by Hollar's view of London

* The present church was built by Sir Christopher Wren, and completed in 1680. The steeple was originally thirty-two feet higher than the Monument, but having been struck by lightning in 1805, it was lowered to its present standard. Of the old church, we obtain glimpses in such views as that given above. 'The doorway into Mr. Holden's vault, erected April, anno 1657, with his arms above, has been engraved as 'one of the few relics after the fire of 1666.' Pennant thus slightly speaks of it: 'It was dedicated to St. Bridget; whether she was Irish, or whether she was Scotch, whether she was maiden, or whether she was wife, I will not dare to determine.' The church was originally small, but by the piety of William Viner, warden of the Fleet, about the year 1480, it was enlarged with 'body and side aisles, and ornamented with grapes and vine leaves, in allusion to his name.'

before the fire, where the steeple of St. Bride's is seen above Baynard's Castle.†

We had spent our morning hunting through the books, the registers of St. Bride's church,

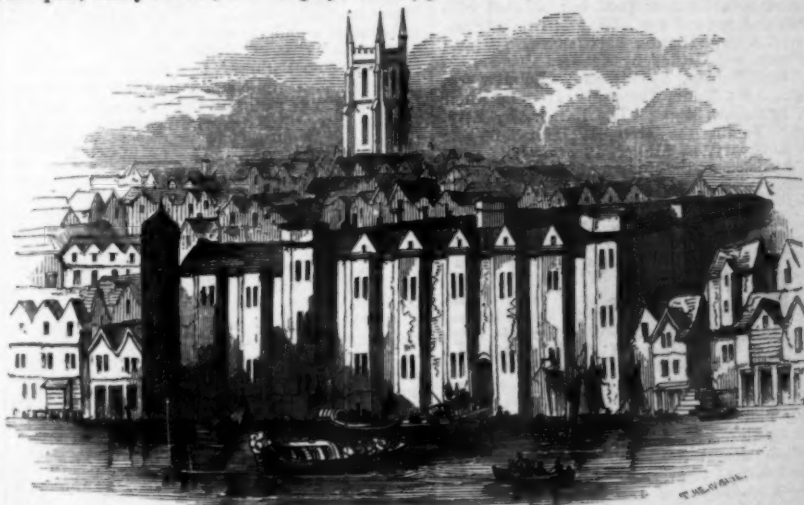


ENTRANCE TO ST. BRIDE'S CHURCH.

for the entry of the burial of Sir Richard Lovelace, the very pink of cavalier-chivalry, differing, perhaps, from the ancient chivalry of England, in being not so deep seated and intense, but undoubtedly more glossy and brilliant—more of the light burnished armour, the velvet, and plume, and brodered glove, than of casque and iron spear, heavy helmet, and weighty battle-

axe; but the swords of both were of well-tempered steel, and, if the cavalier were perfumed in the drawing-room, he was brave and faithful in the field. We had been hunting, we say, for this last sad entry, and afterwards, at home, when pondering over his chequered life, our cogitations naturally ran upon a contrast of the past with the present. If our minds have been improved by the march of intellect, there certainly has been no improvement during these latter days in our manners; on the contrary, no one who has been much in the society of some of the young men of the present time, and can remember those of even the later period of George III.'s reign, but must confess that manner generally has imbibed a sort of roughshod 'egalité,' utterly at variance with right feeling and good taste. Impudence is too frequently confounded with easiness with frankness—the amalgamation of dress has caused an unfortunate amalgamation of persons, and, somehow or other, both persons and things have got misplaced. We have almost as much want of keeping in society as if we were a new country. The aristocracy of wealth has intruded its grossness upon the aristocracy of birth and talent, and we gaze upon it as we would upon a Chinese joss placed amid Grecian statues, wondering at its rich but gaudy hues and uncouth form, and, above all, how it got where it is. We are opening our mouths in loud condemnation of American coarseness, while our middle class is getting into the same 'go-a-head' way, and losing the refining belief that for the well-being of society good manners are only second to good morals; we never were altogether a polished people, John Bull having some

strange idea that his nature would be worn out if he attended too much to the courtesies of life; and particularly of late he has, we imagine, begun to fancy that the graces, the small cares, the attentions and etiquettes of society—the 'politeness' which Lord Shaftesbury defines to be 'benevolence in trifles,'—interfere with his civil and religious liberty. He thinks himself more inde-



BAYNARD'S CASTLE.

† Baynard's Castle was one of the two castles built on the west side of the city, with walls and ramparts, as mentioned by Fitz-Stephen. It was originally built by Baynard, a nobleman, who, according to Stowe, came in with the Conqueror. It was situated in Thames Street, and has been rendered immortal by Shakespeare, who makes it the scene of the Duke of Gloucester's deceptive morality in his play of Richard III., when the citizens, with the mayor at their head, solicit him to be king. 'The Baynard's Castle of the time of Richard III.' says Mr. Knight, 'was built by Humphrey, Duke of Gloucester; and it was subsequently granted by Henry VI. to Richard's father, the Duke of York.' It is frequently named by early writers as the place of embarkation for the mayor and nobility on solemn occasions. It was destroyed in the great fire; but Stevens, in one of his notes to Shakespeare says, 'part of its strong foundations are still visible at low water.'

pendent in a frock than in a dress coat, and will chuckle half the evening over his own cleverness, if he has succeeded in baffling the scrutiny of the doorkeepers, and getting into the pit of the opera in boots. He does not understand that he puts a slight upon the lady of the house if he enters the drawing-room in what he terms a 'friendly way,' but what she cannot fail to consider a palpable inattention to the duties—for they are duties—of the toilet, and duties which, if once rendered, as they ought to be, HABITUAL, would involve neither trouble nor expense. To contrast the manners of Old England with what we may almost term

the manners of New England—the young, lounging, doing-as-they-like, cigar-smoking, indifferent, loose-coated men of the present with the courtly, polished, earnest, and well-dressed men of the past century is by no means agreeable.

The high-toned mind, the gallant bearing, the innate sense of chivalric honour, remain in the history and writings of the past. We know nothing of chivalry except from books—such books as those around us, the 'Poetic Chronicles of England,' and above all these, Sir Richard Lovelace deserves especial note. A quaint collector of old songs, whose little volume is bound in roughest russet, says, that he can compare none to Colonel Lovelace, save Sir Philip Sidney, of which latter it is told by one in an epitaph made of him—

'Nor is it fit that more I should acquaint,
Lest men adore in one
A scholar, souldier, lover, and a saint.'

The parallel between these two men naturally suggests itself to all who read their writings. They were both of noble parentage, Sir Philip's father being deputy of Wales, our colonel, of a viscount's name and family—both accomplished scholars; the one celebrating his mistress under the name of 'Stella,' the other the lady regent of his affections under the banner of Lucasta; both of them imbued with the spirit of true poetry, though its degree of strength was different, Lovelace being the feebler and less industrious of the two; but both being of undoubted bravery, and overflowing with that true, unshaken loyalty, the unfailing offspring of nobler souls. It is impossible to think of Sir Richard



INNER GATE OF THE CHARTER HOUSE.

Lovelace without admiration and sympathy. Woolwich has good reason to be proud of his birth, and the Charter House of his education.*

* The name of this noble foundation is a corruption of the French *Chartreuse*, and it obtained its name from the establishment of a monastery of Carthusians in the reign of Edward III. It became a rich place, and was among the first seized by Henry VIII.; but its inmates so inflexibly opposed his supremacy, that John Houghton, the prior, and many of the monks were executed at Tyburn, and their heads and quarters set on the gates of the city, the priors being reserved for exposure on the Charter House. After it had passed through the hands of many of Henry's rapacious courtiers, it was purchased by Thomas Howard, fourth Duke of Norfolk, who resided in it. It was purchased by Sutton in 1611 for the sum of 12,000*l.*, and converted into a hospital and school, making it one of the noblest foundations in England. Eighty pensioners and fifty-two scholars are supported in the establishment. The former, according to Sutton's statutes, should be 'gentlemen by descent and in poverty; soldiers that have borne arms by sea or land; merchants decayed by piracy or shipwreck; or servants in the household of the King and Queen's majesty.' But these regulations were soon

He graduated with due honour at Gloucester Hall, Oxford, in 1636.* On leaving college he 'retired,' as Wood phrases it, 'in great splendour to the court,' where he was well received; and having attracted the attention of Lord Goring, he entered the army and became first an ensign, and afterwards a captain. On the pacification of Berwick he took possession of his estate, which was worth about 500*l.* per annum, and was deputed by the men of Kent to deliver their petition to the House of Commons, requesting the king to be restored and the government settled, which gave such offence that he was doomed to imprisonment in the old Westminster gatehouse, where so many were, from time to time, deprived of their liberty; there he composed one of his favourite poems that well deserved the praise bestowed upon it by the old cavaliers:—

'Stone walls do not a prison make,
Nor iron bars a cage,
Minds, innocent and quiet, take
That for an hermitage.
If I have freedom in my love,
And in my soul am free,
Angels alone, that soar above,
Enjoy such liberties.'

To us there has always been a most exquisite quaintness and simplicity in the lines

'Minds, innocent and quiet, take
That for an hermitage.'

But the whole is beautiful; and, when his confinement produced a gem of such perfect workmanship as this, we are almost selfish enough to regret his liberation, which, however, did not take place until he had given security, in a bail of 40,000*l.*, that he would not quit the country. Truly, his heart and hopes were too much with the kingly power to forsake it. According to old Wood, his biographer, he was accounted the 'most amiable and beautiful person that eye ever beheld; a person, also, of innate modesty, virtue, and courtly deportment, which made him then, but especially afterwards when he 'retired' to the great city—much admired and loved by the female sex.' During the time of his confinement in London he lived beyond the income of his estate, either to keep up the credit and reputation of the king's cause, by furnishing men with horses and arms, or by relieving ingenious men in want, whether they were scholars, musicians, soldiers, friends, openly or secretly, of the royal cause—enjoying the freedom of generosity; proving by his actions the poetry of his nature; winging his thoughts upon such elastic verse, that the idea of his liberality and his genius became one and the same thing. His manners were of such gentle courtliness that he led those whom he obliged to the belief that they were obliging him. Lovelace is a just example of the poets of his time, when the making of verses was considered a chief excellence in a courtier—the most approved of all relaxations; and when, to the good graces of women, more prone in those days to a love of poetry than a love of gold, it was a ready, if not a necessary, passport.

The lover then was invariably the laureate of his mistress, whose duty it was to record the most trifling incident that chanced to her, and to labour so that her smallest attraction might obtain immortality. Thus the compositions of Lovelace are chiefly the productions of happier

enlarged for 'needy or impotent people' in general, who now have apartments, food, attendance, and 20*l.* yearly in money. There is no nobler or more liberal institution, and none which has been more instrumental in smoothing the last years of deservingly unfortunates.

* Gloucester Hall, 'originally an ancient house of learning, built by the monks of St. Peter Gloucester for the education of their novices in academical learning,' is now Worcester College. It changed its name early in the last century, when Sir Thomas Cooke, having by will, dated June 5, 1701, left 10,000*l.* for the increase of some house of learning, that sum remaining unapplied for some years, amounted to 15,000*l.*, it was given to Gloucester Hall, which by letters patent, dated July 14, 1741, was called Worcester College. The old buildings gave way to a more befitting structure, and the features of Lovelace's place of education were obliterated so much as to destroy its connection with his name.

hours, and tell of joys begotten by a smile, or easily-endured woes, the produce of a short-lived frown. Unfortunately, the events they commemorated were seldom such as have universal interest. The wearing of a glove, the blemish of a pimple, or the infliction of a toothache, were considered topics more fitting to occupy a poet's thoughts and pen than the noble, enduring, and endearing ties which bind virtuous men to virtuous women. Frequent instances of this straining after an undesirable effect is to be found amongst the old poets, mingled up with their chivalry, both of love and war. This trifling was a species of courtly excrescence, an excess of refinement less offensive in its weakness than the roughness of modern society; the latter irritates, the former only creates a smile.

Lucy Sacheverell was the lady to whom Sir Richard addressed his love. His beautiful lines to her, on his going to the wars, are worthy of any poet:—

'Tell me not, sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind,
To warre and arms I flee.

True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

Yet this inconstancy is such
As you, too, shall adore;
I could not love thee, dear, so much,
Lov'd I not honour more.'

In 1646 he formed a regiment for the service of the French king, became its colonel, and was wounded at Dunkirk. In 1648 he returned to England with his brother; but unhappily his mistress, hearing that her lover had died of his wounds at Dunkirk, had married another. Thus disappointed in his love, and anguished past endurance by the death of his royal master, Charles I., the gallant and high-souled poet found himself at liberty, after a second imprisonment,* without any residue of the fortune he had bestowed with too liberal a hand upon those who needed. His monarch and his mistress, the continued and frequently-associated themes of his muse, both lost to him, he bowed his head to the dispensations of Providence, and prepared for death as for the friend

'who only could restore
The libertine he must enjoy on earth no more.'

No longer dressed as became his rank, the nodding feather fell away from the velvet hat, the satin dropped from the slashed sleeve, the threadbare hose became a world too large for the shrunk limb; and so Sir Richard Lovelace pined and died, in the year 1658, in a miserable room in Gunpowder Alley, Shoe Lane, adding another to the list of unfortunate poets; another to that of those who, endowed by nature with the richest and brightest of all earthly gifts, seem fated to an inheritance of misery! Wood says, that 'having consumed his estate, he grew very melancholy, which at length brought him into a consumption; became very poor in body and purse; was the object of charity; went in ragged clothes (whereas when he was in his glory he wore clothes of gold and silver); and mostly lodged in obscure and dirty places, more befitting the worst of beggars and poorest of servants.' Were there none to alleviate the sorrows of his last hours? None to wipe the death-dews from his high and noble brow? None who, for the love of honour, for the sake of royalty—in memory of what he had been to all who needed—so unselfishly generous, so unsparingly liberal—was there not one, even of those who had chorused his songs, and been warmed in the brightness of his glorious days, to sit by that lowly deathbed, and whisper the assurance that he was only passing through the dark valley to enter upon an immortality where sorrow and sighing should be no more, and where loyalty is perfected in homage to the Almighty! There might have been—there must have been—though of such there is no earthly record. But it would be an insult to human nature to suppose he died alone—alone in that room which echoed back the dreadful cough telling of the wasting disease

* In Peter House, London, to which he was committed soon after his return, and where he remained until after the king's death.

that terminated the earthly career of as gallant and true a gentleman as ever wielded sword or pen.

And so he died, and was buried, according to all chronicles, in the beautiful church of Saint Bride's; and thither we went to seek either for a tablet to his memory or for the record of his burial in the church books. Some charity-children were passing out as we entered the gate that may be called 'beautiful'; and wandering along the aisles, attended by the intelligent and obliging sextoness, we found the spot where Richardson, the author of that everlasting 'Sir Charles Grandison,' is interred; but we found nothing of Lovelace; and then we passed into the vestry, and were much struck with an ancient *coffre*, the lid of which is one huge lock, and sundry curious relics, and then carefully examined the church books, some of which bore evidence, by their discoloured leaves, of having suffered in the great London fire, and found therein, about the date of his death, two buried of the name, but none by the Christian name of RICHARD.

The woman asked if he were of our kin. We told her no, not in the flesh; but that we loved his memory well, and honoured him as one who, with a most worthy mixture of courtliness and benevolence, was of marvellous talent, unshaken loyalty, and bravery unsurpassed.

EXHIBITION OF PAINTINGS

AT THE ROYAL INSTITUTION, MANCHESTER.*

THE Annual Exhibition of the Works of Modern Artists was opened in this city on the 3rd ultimo, and it promises to secure at least an average amount of patronage; for, although the rooms do not contain any decidedly great work of Art, yet the quantity of the *genus trashy* is a vanishing one, the character of the general mass respectable, and a few of the specimens entitled to take a high rank in the second class. Since the opening, the weather has been fine, and the rooms, in consequence, well attended. Of the 576 specimens of Art of which the Exhibition is formed, thirteen only are works in

SCULPTURE.

These are placed on a raised platform, on the left hand of the visitor, as he passes from the stairs, through the colonnade, to the first room; and, on the whole, the light is not unfavourable to the display of them. The space, however, allotted to works in this delightful walk of Art is extremely limited, at which we cannot but express our surprise; for the citizens of Manchester, marked as they are by high intelligence, public spirit, and taste, would, we feel persuaded, quite as readily enrich their dwellings with subjects in sculpture as in painting, if works sufficiently attractive were to find their way to the gallery of their Royal Institution. Within the building, and immediately connected with the suite devoted to the Exhibition, there is a room which may be said to be unoccupied, if we except a few pieces of statuary from the antique. Why not remove from the entrance to this room the brown holland curtain which divides it from the others, and open it for the display of sculpture and architectural models? If the difficulty of removing the casts to another place be pleaded as an objection, what prevents the temporary shifting of them to one end of the room in which they are, and the temporary separation of that portion by means of a curtain of baize, such as is usually adopted as a background for statuary? If this suggested change—which we must consider would be an immense improvement—were guaranteed for succeeding exhibitions, and our first-rate sculptors duly apprised thereof, sure we are that their talent would not be represented, as now, by thirteen pieces only; and as sure that if this department of the Exhibition were made attractive by highly characterised works, there would, in times of prosperity, be a demand for a fair proportion of them. Among the specimens in the present Exhibition are three by P. M'DOWELL, R.A., worthy of any gallery in Europe, viz.:—'Girl going to bathe,' No. 564, so richly poetical in its lines, so natural in its pose, so vital and pulpy in its flesh, and so happy in the quiet combination of the courage to make an immersion, with the timidity which shrinks from it.

* We are indebted to an esteemed correspondent in the *Provinces* for this notice of the Manchester Exhibition. [Ed. A. J.]

'A Girl reading,' No. 566, placed with ease and grace, and developing with exceeding beauty the intention of the artist; and 'A Girl at prayer,' No. 565, absorbed and spirituelle, free and simple in drapery arrangement, and interpreting devotion with an expression so pure and elevated as to hang on the pulsations of the heart. The two last named works were immediately sold. There is FILLAN's bust of 'Professor Wilson,' No. 571; and also CHRISTOPHER MOORE's head, in marble, of 'Thomas Moore' of 'The Melodies,' No. 573; the former finely characteristic of the "North" of *Blackwood*, the muscular mountain climber, of the eagle eye, the daring hand, the trenchant pen, the self-complacent extinguisher of literary rushlights; and the other, impressed with the traces of the elegant fancy which flew around the "Light of the Harem," the sad and, anon, the roused spirit which breathed the "Melodies," and the witty mischief which sparkled and revelled through his satirical poems. Each bust, in its own style, is as characteristic as needs be, and in every lineament evidences marks of a hand directed by an accomplished and soundly judging mind. There are other clever specimens by Christopher Moore; there is, too, the 'Innocence,' of CALDER MARSHALL, A.R.A., a graceful conception; and, finally, there is a composition (*compose*, a *non composendo*), ye!cept 'Antigone,' No. 576, which would almost provoke the hammer of an Iconoclast. But on this head—enough.

THE FIRST ROOM

contains, on the whole, the most desirable paintings in the collection. Sundry of our old acquaintance challenged our recognition, a fact which we regretted, inasmuch as some of them were well deserving of being hung up, ere this time, on the walls of private mansions. Among the most meritorious works (and we can particularise but a few) in this division of the Exhibition, are the following, viz.:—R. S. LAUDER's 'Burns and Captain Grose,' No. 19, so excellent as a composition, so rich in colour, and so careful in finish; E. W. COOKE's 'Italian Fishing Craft—Leghorn,' No. 22, so faithful to its original models, so free and effective in its grouping, and so broad in its general character. The nautical draughtmanship of Cooke has never been surpassed, and his pictorial effects, in combination with this, are what both "salts" and shore-goers feel to be the truth of nature. F. H. HENSHAW's 'Scene on the Glass Lynn,' No. 8, is a nice sparkling bit, not very wealthy in materials, but suffused with poetic feeling, especially in the tone of its atmosphere. COPLEY FIELDING has a pair of small landscapes, No. 6, 'Vale of Clwyd,' and No. 148, 'View near Cuckfield,' both of them embracing a wide range of country, the idea of space being worked out with exceeding truth and beauty, and the handling of every part very careful; we, however, like this artist better in water-colour than in oil. No. 27, 'River Bure—Cumberland,' by J. W. OAKES, is a clever and agreeable effort—a sunset effect, richly and originally treated. No. 41, 'The Hay Field,' by E. C. WILLIAMS, the subject powerfully represented, figures and accessories effectively distributed, and the last gleam, before the approaching storm, very happily pronounced. In No. 5, 'Path across the Hill—Cumberland,' by S. B. PERCY, the chilling atmospheric effect is a fine translation of nature; and, indeed, the whole of the canvas is excellently felt. No. 46, 'Katherine of Arragon,' by HENRY O'NEIL, is a large elaborate picture, good in colour and expression, and finished with immense care. But ought not Cardinal Wolsey to be painted with one eye only? Is it not on account of his having been *captus oculo*, that he is usually represented in profile? No. 47, 'Embarkation of the Greeks for the Trojan War,' by WILLIAM LINTON, displays the average amount of the artist's fantasy in composition, and love of luxuriant colour. The materials of the picture fill every inch of a very large canvas, and the result is so striking as to dwell upon the memory. The rocky mountains, though fine in tint, are too formal in their breakings and too hard in their lines; and though many of the vessels are well drawn, even in minute detail, yet if the Greek warriors black-strapped them, as here represented, in a narrow inlet, and attempted to embark in such a rolling sea under the influence of a brisk in-blowing gale, with the stems of some of the craft seaward, and with large lugs hoisted to leeward of their masts—we should have liked to see them, thus circumstanced, try to wind their vessels and work out—that's all. ALFRED MONTAGUE's 'Dutch Ferry,' No. 60, is a telling arrangement of picturesque objects, with a pleasing distribution of colour. In E. DUNCAN's 'Mill, near Tenberry,' No. 78, there is a fine quality of tint, with marvellously neat pencilling. In M.

CLAXTON's 'Marie Antoinette and her Family,' &c., No. 98, there is an expression, which is scarcely vulgarised by the clever arrangement of colour and forceful handling. The materials of No. 99, 'Road Side Farm,' by H. JUTSON, are of the most valuable rustic character, and are grouped and treated by the artist in a manner the most skilful and impressive. P. F. POOLE, A.R.A., who was wont to enrich our exhibitions with his powerful sketches of Welsh peasant girls—a style which he has partially abandoned for some time past—has here contributed a very desirable specimen, in No. 117, 'Refreshing Stream.' A rustic maiden, seated on a rough bank, is binding up her hair, apparently after an ablution, while a younger girl clings to her side. The drawing, arrangement, and expression of both figures are of perfect natural truth, the colour extraordinarily forcible and brilliant, and the handling free and bold. F. Y. HURSTON's 'Girl at a Well,' No. 160, is a nicely arranged figure and powerfully painted, but somewhat hard; and the 'Isaiah' of G. PATTEN, A.R.A., No. 154, is clearly and carefully touched, but wanting in elevation and solemnity. Two portraits, by T. H. ILLIDGE, No. 20, 'Braithwaite Poole, Esq.,' and No. 169, 'The Duke of Manchester,' in addition to their admirable colour, have a simplicity and manly breadth of character about them worthy of being studied by all our young artists in portrait. If there were more intelligence and a greater diversity of character in the faces of the group of 'Dancing Nymphs,' No. 170, by F. R. PICKERSGILL, A.R.A., it would be a perfect gem. The flesh carnations are perhaps too pale, though balanced against a reasonable amount of blue; the lines in every figure, whether of bodily construction or of drapery, are sweet, flowing, and true; and the picture is a delightful one, whether examined in its details, or viewed as an entire composition. No. 178, 'St. Cecilia,' by HENRY O'NEIL, characterised by an earnest, spiritual expression, and exquisitely finished; No. 89, 'Lucentio and Bianca,' by JAMES E. LAUDER, R.S.A., a subject from "Taming of the Shrew," is peculiarly felicitous as a composition, and, *quoad* the position, employment, and general expression of the lady, everything that could be desired. The whole picture is also a favourable example of the artist's quality of tint, as well as of his canon of arrangement; the former being as pure and delicious as the latter is sound. It is a sweet cabinet bit.

SECOND ROOM.

The chief attractions in landscape are M. WILLIAMS, Sen., 'Wimbledon Common,' No. 215, an early twilight effect, richly and delightfully rendered; J. MIDDLETON's 'Village,' No. 232, picturesque in its materials and glorious in colour; J. TENNANT's 'Elizabeth Castle, Jersey,' No. 219, fine as a subject, and most successful as a translation of a cloudy gale; H. J. BODDINGTON's 'Path to Church,' No. 257, one of the artist's picturesque landscape scenes, with luxuriant foliage, the whole being crisply painted; J. W. ALLEN's 'View between Frimley and Knapp Hill,' No. 263, a large canvas well filled up, with the idea of extended space most happily expressed. The distances are delightfully graduated, and the whole is painted with a rich, full, and spirited pencil.

In History, Interiors, and Conversations, we may point to J. GILBERT's 'Death of Thomas à Beckett,' No. 299, and his 'Diagnose of Cardinal Wolsey,' No. 287,—both abounding with evidences of careful and happy thought, and marked, in passages, by no inconsiderable artistic power; to ALEX. JOHNSTON's impressive cabinet gem, 'Lord William Russell receiving the Sacrament before Execution,' No. 317; and to two of the most astonishing night-light effects that we have seen for many a year, by P. VAN SCHENDEL, of Brussels. One of them, No. 166, a portrait of 'Ortelius, Belgian Geographer, 16th century,' is hung on a line, near a corner of the room. Standing beside before we had examined it, while looking at another picture hung at right angles to it, we unconsciously raised a hand to shade the light emitted from the lamp by which the "geographer" is pursuing his investigations. There could scarcely be a better pictorial illusion, and the whole surface is painted up to enamel. So also with No. 218, 'The Birth of Christ,' by the same artist, a higher subject as well as a larger work, and quite as carefully finished as the former. The assemblage of angels, rendered as the transparent shadowy forms of children hovering over the manger, is peculiarly impressive, and passes at once through the eye to the heart. The manner in which the main light is generated and carried through the picture, mingling gradually with the secondary glare of a torch and breaking up the darkness of the beams and walls, is a perfect study. The young female,

with folded hands, in the centre of the principal group, and looking out of the picture, is a faultless rendering of beauty, spiritualised by veneration and awe; and the refined treatment and exquisite finish of every part concur in making this one of the most desirable paintings we have lately seen exhibited.

THE THIRD ROOM.

is not, to our seeming, so well lighted as the first and second, and may be regarded as a double, on a small scale, of the "Octagon" in the National Gallery; yet it contains some meritorious efforts from the pencils of H. JUTSUM, A. VICKERS, W. SHAYER, JOHN WILSON, JUN., J. W. CARMICHAEL, R. R. REINAGLE, JOHN SURTEES, the Misses NASMYTH, J. STARR, P. WESCOTT (a clever portrait artist), J. BOSTOCK, W. F. WITHERINGTON, R.A., and several others; No. 325, 'The Ferry,' a frost scene, by C. BRANWHITE, is an intense study of nature, abounding in vigorous and truthful passages,—nothing could be finer than the rendering of the masses of broken ice, both in their forms and colour; in No. 349, 'Last Moments of Mary Queen of Scots,' by ALEXANDER FRAZER, we have a sentiment more elevated than it is usual for the artist to express, and the effort is in many respects a successful one, but Mr. FRAZER is more at home in such subjects as No. 319, 'I always Sleep upon my Ale,' which, of its class, is in all points a perfectly successful effort; No. 353, 'Pilgrims at a Holy Well,' is a picture full of force and character, supported by a fine chiaroscuro; No. 354, 'The Hope of the Borders,' by JAMES DRUMMOND, a squadron of mounted rangers emerging from a Border tower, excellently grouped, and well painted in a cool tone; No. 367, 'Welsh Peasant Girl,' by A. PENLEY, a well posed figure, with a nice arrangement of colour; No. 376, 'Tor Vale,' by W. WILLIAMS, an open landscape, very delightfully treated; Nos. 116 and 384, two life-sized subjects, by R. ANSDALL, 'The Bringing of a Stag from the Mountain-top,' and 'The Successful Deer Stalker,' known, perhaps, to many of our readers as works desirable for their positive force, and excellent renderings of the rough textures of the animals; No. 396, 'The Tired Higgler,' by H. J. PIDDING, happily imagined and clearly touched. No. 405, 'Going to the Hayfield,' by D. COX, slight and uninteresting in materials, but made to be of the highest interest from the unaffected disposition of its parts, and the exquisitely natural arrangement of its colour. No. 447, 'The Middle reach of Ulswater,' by H. DAWSON. A powerful and pleasing effect; the mountains nobly handled and in delicious colour, the sky bold and original, and the water a faultless embodiment of pure tone, transparency, and repose. It is, indeed, a very fine picture. There are also several rural and mountain landscapes, by MR. and MRS. T. L. ASPLAND, usually well selected as to subject, skillful in their execution, and of genuine English nature.

THE ENTRANCE GALLERY

contains, with some few specimens in oil, all the WATER COLOUR PAINTINGS. Of the latter, the most valuable are by T. M. RICHARDSON, whose 'Wetterhorn,' especially, No. 600, is exceedingly fine and broad in manner; nothing could be better than the rendering of the snow, sifted over the savage projecting rocks, and running into their hazy local colour. This foreground is evidently a reality; and in its mass, breadth, and fine colour, sends back the distances as happily as needs be. No. 477, 'Loweswater—Cumberland,' with Melbrek, Blake Fell, and Red Pike, &c., by AARON PENLEY, is a spacious and interesting scene, the objects embraced being well placed in aerial perspective, and the artistic character of the whole rich, powerful, and impressive. No. 492, 'Alderley Church—Cheshire,' by J. J. DODD, is picturesque as a subject, and broad and masterly in handling. No. 542, 'Entrance of the Gulf of Spezia,' by G. E. HERRING, is made up of very valuable elements; and, with the drawback of a little heaviness in the water, displaying a good eye for colour, with enviable power of hand. And, finally, No. 543, 'A Sylvan Glade,' by W. PARROTT, quite a gay and animated scene, dotted with figures variously placed and employed. The whole is pleasingly and forcibly painted, and with an excellent appreciation of natural effects.

We cannot bring this summary to a close, without expressing our satisfaction with two things in relation to the Exhibition:—first, that several of the works which it contains have already found purchasers; and secondly, that many persons have been attracted to the rooms in consequence of their being open on the evening of Saturday, at a reduced rate of admission. This is a wise arrangement both for the Institution and for the public generally.

LETTRE SUR THORVALDSEN.

MON CHER MONSIEUR,

Vous me demandez ce que je pense de Thorvaldsen, et vous voulez bien attacher quelque prix à l'expression de mes sentiments personnels.

Je vous adresse de grand cœur les notes que voici; ce sont des souvenirs que j'ai mis par écrit, dans l'ordre, ou plutôt dans le désordre, où ils me sont venus; publiez-les, si vous le jugez utile, mais n'y mettez pas plus d'importance qu'il ne faut.

Vous savez que Thorvaldsen naquit en pleine mer, en 1779, entre Copenhague et Helsingør; et qu'il était fils d'un ouvrier de la Marine Hollandaise, pauvre sculpteur de figures grossières. Admis à recevoir une éducation gratuite à l'Académie des Beaux Arts de Copenhague, il remporta en 1794, le grand prix qui lui donnait le droit d'aller à Rome aux frais de l'état. Sa biographie, du reste, est partout; elle n'offre rien de bien saillant.

Thorvaldsen n'appartient pas à l'école du dernier siècle, à cette école qui, en Italie, avait commencé au Cavalier Bernin, et qui, en France, remonte au Lujot. Ce n'est pas l'homme de l'art mouvementé et hardi: il est toujours sévère, quelquefois jusqu'au sommeil; il est toujours sévère, quelquefois jusqu'à la pesanteur.

Sa vie a été longue, et son œuvre est immense. Il me serait difficile d'énumérer ses statues, ses groupes, ses bas-reliefs; mais quelques uns me suffiront pour vous donner au moins une idée de son génie et du caractère qui le distingue de son illustre émule, Canova.

Un soir, j'étais bien jeune alors, et j'apprenais la Sculpture avec amour; je me trouvais à Rome, dans l'atelier de Canova; le grand artiste avait cessé de travailler, il parlait de son Art. Un dernier rayon de soleil éclairait encore les corniches les plus élevées; un peu au-dessous, dans une chaude demi teinte, on voyait le groupe des trois Grâces, et à quelque distance, d'autres figures mythologiques de Nymphes, de Déeses, et de courtisanes lascives, à peine vêtues.

Je contemplais ces figures, que la lumière abandonnait peu à peu, et qui bientôt, se trouvaient noyées dans le crépuscule. Il y eut un moment où je crus les voir s'agiter comme des apparitions fantastiques; il me semblait que ces poétiques figures, prenaient du doigt leurs draperies légères, allaient se détacher de leur piédestal, et se mêler dans une danse aérienne. Alors tout ce qu'il y avait de séduisant dans ces formes voluptueuses, parlait à mon imagination; la Sculpture m'apparaissait comme la pure expression des beautés exquises, comme l'art de diviniser la forme, en la faisant adorer. Jamais je n'avais senti une attraction plus forte vers le sensualisme antique; j'étais enchanté, fasciné, par la grâce de ces divinités de marbre, aux quelles j'allais consacrer mon admiration et mon ciseau.

Mais quand je fus sorti de cet atelier, et que je m'en revins par les rues tranquilles de Rome; quand j'eus respiré l'air du soir, et que ma tête se fut un peu calmée, il se fit en moi une réaction puissante; l'austère souvenir du Poussin, de ce génie Français qui avait erré parmi ces ruines, me commandait un retour sur moi-même: je fus bientôt en proie à un autre genre d'exaltation: je sentais mon âme s'élever dans les régions de la pensée; je me rappelais les préceptes de Platon; et les statues que je rencontrais cà et là sur ma route, et qui formaient, pour ainsi dire, un autre peuple dans Rome, redoublaient en moi la vénération des héros, et me révélait toute la grandeur de la statue, destinée à perpétuer les mâles vertus, les nobles dévouements, et à faire vivre les traits de l'homme de génie quatre mille ans après qu'il n'est plus—je dis, *faire vivre*, car je rêvais dans mon enthousiasme, d'animer le marbre et le bronze; je voulais poursuivre le mouvement et la vie; ma plus grande ambition d'artiste était de faire disparaître ces mots—la froide sculpture.

Vous comprenez déjà, mon ami, pourquoi mes sympathies ne vont pas précisément du côté de Thorvaldsen, artiste prudent, compassé, et d'une sagesse inaltérable; mais je n'en suis que plus à mon aise pour vanter ses qualités éminentes.

Les Grecs regardaient l'immobilité comme devant caractériser les symboles de leur croyance; d'où cette tendance vers une apparence froideur si opposée aux idées de mouvement et de vie qui ont prévalu chez les peuples de l'Occident.

Thorvaldsen étant un classique pur, était extrêmement réservé, calme, et ne se permettait le mouvement que dans une très petite mesure. Il subordonnait le geste à l'harmonie des lignes, et leur agencement le préoccupait beaucoup plus que l'expression elle-même: aussi cette disposition le rendait propre surtout à traiter le bas-relief; et en effet, l'on peut dire que Thorvaldsen a excellé

dans cet art difficile, qui, depuis Phidias, a fait le désespoir de tant de statuaires.

Vous connaissez les figures du *Jour* et de la *Nuit* qui décorent une des frises du Palais Quirinal, et qui ont été reproduite par la gravure. Celle du *Jour*, me semble un peu triviale, mais j'aime et j'admire beaucoup celle de la *Nuit*, portant des enfants endormis dans ses bras, et le front ceint des pavots symboliques dont se compose sa triste couronne; c'est un heureux mélange de puissance et de grâce. La plénitude des formes n'empêche pas qu'elles n'aient de l'élégance et une sorte de légèreté majestueuse. Les draperies abondantes sont soulevées et comme soutenues par le vent; les lignes sont heureusement balancées et le grand vide qui se trouve entre les ailes et les pieds de la Déesse, est parfaitement rempli par la figure mélancolique du hibou, aux ailes étendues.

On trouve des ouvrages de Thorvaldsen dans toutes les grandes villes de l'Europe, particulièrement à Munich, à Stuttgart, à Mayence, à Varsovie; il y a des statues à Rome, et y en a quelques unes à Naples; la plus grande partie est maintenant à Copenhague, sa patrie.

Je vous dirai un mot de sa statue de Schiller, qui est sur une place publique à Stuttgart. Cette statue, de 12 à 15 pieds de haut, s'élève sur un piédestal de granit où est dessinée une simple palme. Le poète est représenté debout, couvert d'un ample manteau rejeté sur l'épaule, tenant d'une main sa draperie, de l'autre son manuscrit; ses yeux sont attachés à la terre. Schiller était mélancolique sans doute, mais il était fier; il fut le poète de la Liberté. Si je ne me trompe, c'étaient les cieux que devait regarder le front de Schiller. Thorvaldsen a toujours été l'artiste des puissants de ce monde; il n'eût pas osé donner à sa statue une allure plus généreuse; c'était bien assez pour les souverains d'Allemagne que l'image d'un tel poète s'élevât au milieu de ces places, que l'adulation a si longtemps réservée aux Rois.

Je ne vous parle pas du tombeau de Pie VII., que je n'ai point vu. On vante la beauté de la tête du pontife.

La statue équestre du Prince Max de Bavière, qui se voit sur une des places de Munich, est un des plus remarquables ouvrages de Thorvaldsen; c'est celui où il s'est montré, je crois, le plus hardi, bien que le cheval soit conçu dans le sentiment des anciens, c'est à dire, sévèrement, sans cet attirail de harnais, de houppes, de glands, et de détails de toute espèce qui sont indignes de l'austérité et de la grandeur de notre art.

Il est inutile de vous dire que la question du costume n'a guère occupé Thorvaldsen. Il pensait que l'artiste doit l'emparer de l'homme, qui est l'œuvre de la Nature, et négliger le costume, qui est l'œuvre d'une civilisation imparfaite, changeante, et souvent ridicule. C'est ainsi que, sur le tombeau du Prince Eugène, il a représenté son héros nu, tenant une épée sur son cœur; il est entouré de trophées et de figures allégoriques parmi lesquelles on distingue la Mort éteignant un flambeau et, en regard, l'Immortalité montrant une couronne.

Ne croyez pourtant pas, mon ami, que j'entende bannir absolument le costume. Il est clair que des personnages qui ne sont pas élevés jusqu'au sublime, ne méritent pas l'honneur d'être idéalisés comme des Dieux; qu'ils portent donc le costume de leur époque ajusté avec une certaine grandeur, et dissimulé dans ce qu'il peut avoir d'ingrat; mais si le statuaire est en présence d'une de ces grandes figures qui n'apparaissent que de loin en loin, de Napoléon, par exemple, nul doute qu'il pourra s'élever jusqu'à l'apothéose et alors dépouillant son héros de ce qui le rattache plus particulièrement à telle époque ou à telle nation, le statuaire le représentera non plus comme Français, mais comme Homme; elle en fera la plus haute expression de l'humanité.

Une belle et noble draperie jetée sur les épaules d'un grand homme plaira dans tous les siècles, tandis que les gestes de convention sociale et les vêtements d'actualité ne pourront plaire qu'aux esprits étroits. L'histoire des modes peut être bonne à conserver, mais ce n'est vraiment pas la peine de l'écrire en marbre ou de la couler en bronze, surtout quand le personnage peut être dégagé par une fiction sublime.

En ce sens et pour ce qui est des hommes de génie, Thorvaldsen avait parfaitement raison de repousser le costume moderne; ne croyez vous pas du reste que l'on pourrait concilier les deux systèmes, en rappelant le costume de l'époque dans les bas-reliefs du piédestal? Celui qui écrit la vie d'un homme célèbre, relègue dans les notes de l'ouvrage, les circonstances de sa vie intime; ainsi ferait le sculpteur. Les bas-reliefs sont aux pieds de la statue, comme les notes aux pieds du livre.

Le nom de Thorvaldsen amène naturellement celui de Canova, son contemporain, auquel on l'a si souvent comparé. Bien que je me défie des

comparaisons, s'il falloit me prononcer entre ces deux artistes, je n'hésiterais pas dans ma préférence pour Canova. Celui-ci a évidemment plus d'idéal, plus de composition, dans le sens élevé du mot; Thorwaldsen, ce me semble, a manqué d'inspiration et d'élan: son œuvre produit rarement l'émotion, et ce n'est qu'après une longue étude qu'on y découvre des beautés éminentes.

J'ai vu Thorwaldsen à Rome; sa tête Scandinave paraissait plus singulière encore au milieu de tous ces visages Italiens: il avait le masque large, osseux; les pommettes saillantes; les yeux petits et d'un bleu dur; de longs cheveux blancs accompagnaient cette physionomie massive où la puissance remplaçait la délicatesse, et dont le sourire honnête annonçait un homme bon et ferme:—Canova, au contraire, était une nature sensible et fine, dont tous les pores étaient ouverts à l'impression; sa sculpture est plus coquette sans doute, mais elle est aussi plus séduisante, plus finie, plus suave; son exécution est supérieure à celle de Thorwaldsen, qui, en général, a de la dureté.

La statue de Byron ne mérite pas la réputation qu'on lui fit dans le tems. L'expression qui eût été facilement idéale, n'a pas toute la poésie qu'on voudrait—et cependant, lorsque Byron dut poser pour Thorwaldsen, il parut tout-à-coup dans son atelier sans l'avoir prévu; il s'était drapé dans son manteau, et avait pris un air héroïque de nature à frapper l'artiste et à lui laisser une impression profonde.

Une seule fois, peut-être, Thorwaldsen s'est permis la fantaisie: c'est quand il a modelé la statue équestre de Poniatowski—statue qui devait surmonter une fontaine à Varsovie. Le cheval est représenté reculant effrayé devant les eaux de la fontaine qui sont prises là pour les flots de l'Esler, tandis que Poniatowski, voulant mourir, enfonce l'épée dans les flancs du cheval.

Cette fantaisie, qui touche à la grandeur, est une exception chez Thorwaldsen, car, en général, il y a chez lui peu d'invention; mais en revanche, il y a beaucoup de métier; en ce sens que Thorwaldsen avait acquis une science d'arrangement qui le servait toujours à propos et l'empêchait de jamais tomber dans des fautes considérables. Malheureusement, je le dis avec franchise, il laisse voir trop de choses apprises par cœur; et à propos de cette combinaison de lignes dont je vous parlais plus haut, je ne puis m'empêcher de remarquer que le besoin de compensation qui l'occupait sans cesse, et que je trouve dans tous ses ouvrages, l'a conduit un peu trop loin. Il faut sacrifier, sans doute, à l'équilibre de la composition, et pour me servir d'une expression vulgaire, que vous me pardonnez, il faut savoir boucher les trous; mais il importe aussi, de ne pas glacer son audace, de ne pas refroidir son ouvrage à force de pondération.

Vous comprenez, mon ami, pourquoi Thorwaldsen a dû exceller dans l'art du bas-relief. Dans cet art éminemment classique, où la sagesse et la convention tiennent tant de place, élevé dans la vénération des Grecs, Thorwaldsen ne s'est pas écarté des principes dévinés par le génie de Phidias. Il se fit bien gardé de multiplier les plans et de tomber, comme tant d'autres, dans ces imitations de tableaux qui semblent percer les murailles, et rompre toute la gravité des lignes générales de l'édifice. Il y a une fort belle figure de vieille femme dans son bas-relief de *l'Hiver*, et d'admirables morceaux dans celui de *Némésis*, où je ne trouve à blâmer que le style un peu mesquin des chevaux. Quand à la frise où Thorwaldsen a représenté le triomphe d'*Alexandre*, elle est regardée comme un ouvrage d'une grande valeur.

Thorwaldsen a modelé sur le mur, ou taillé dans le marbre, des figures tranquilles, aux contours irréprochables, et remplies de convenances. Dans le triomphe d'*Alexandre*, les figures sont belles et fières, mais elles ne se mouvent point; ou si vous aimez mieux, elles ne sauraient se mouvoir. Imaginez-vous des héros, qu'une autre espèce de Daguerrotypes auraient fixés sur les murailles du monument, et qui demeureraient à jamais immobiles, dans l'état même où la pensée de l'artiste les aurait saisis—je conviens, du reste, que le calme Etrusque a bien aussi sa solennité et sa grandeur.

Mais dans les frises du Parthénon, je sens vivre les cavaliers Athéniens; je comprends à leur souplesse qu'ils devront se mouvoir; et je le vois, pour ainsi dire, s'avancer et continuer leur marche, de sorte que mon imagination me les représente encore dans leur mouvemens futurs, après que mon œil les a embrassés dans leur allure présente.

Voilà l'expression bien franche de mon opinion sur le grand statuaire qui vient de mourir, n'y voyez d'autre mérite que celui d'une parfaite sincérité.

J'ai lu, mon ami, avec plaisir et avec orgueil, le récit des pompes funéraires qui ont été faites à notre illustre associé de l'Institut. Jamais, je crois, depuis *Pericles*, de pareils honneurs n'avaient été

rendus à un artiste. Aussi, je vous le répète, j'ai senti revivre en mon âme la noble idée que j'avais toujours conçue de l'art statuaire, et je me rejouis d'apprendre qu'il s'est relevé à ce point dans l'esprit des hommes que des Rois et des Princes, et surtout le peuple, ce véritable souverain,—cet éternel Régiste de tout ce qu'il y a de grand, de généreux dans l'humanité,—ont suivi jusqu'à la tombe la dépouille mortelle du fils d'un ouvrier Islandais.

DAVID D'ANGERS,
Membre de l'Institut de France.

EXHIBITION BY MODERN ARTISTS IN PARIS.

THE Exhibition of 1849 resembles neither of its predecessors: it is far less restricted as to admissions than exhibitions of former years, but it is not like that of last year, a "show" of all the contributions that had been forwarded. There was "a jury" to select, but of a surety they were by no means hard to please; for it is very generally admitted in Paris, that of the 2586 works of Art, there are scarcely a dozen that can be described as above the merest mediocrity. It is the duty of all who treat the subject of Art to avoid those national prejudices, which can by no possibility lead to good. We have, we trust, always reviewed the Exhibitions of Modern Art in Paris in a liberal spirit; desiring to see merit wherever it was to be found, and to pass over those blots which we know to be numerous enough everywhere; but the present collection is so utterly wretched, so totally unredeemed even by a partial sprinkling of excellence, that we prefer to quote from *Galignani* the opinions of a writer on the spot, than to perform for ourselves the disagreeable task of criticism, where there is nearly every thing to condemn, and very little, indeed, to praise:—

"We have frequently, in former years, objected to the annual Exhibition taking place at the Louvre, for the twofold reason:—first, the continued interruption of the study of artists from the old masters, and, second, the exclusion of foreigners and of the public from the admiration of them. We, however, never contemplated the alternative of its removal to the Palace of the Tuileries, which, whether regarded with reference to convenience—from the necessity of subdivision into so many salles or rooms, the insufficient means of circulation, and, above all, the distribution of the light, leaves nearly every thing to be desired, and adds almost irresistible strength to the argument in favour of the construction of some permanent building for this purpose. But, if the *locus in quo* be indifferent, it is the more conformable with the general character of the Exhibition, which it would be most unjust to the present state of French Art to accept as a criterion. The discouragement experienced by the Fine Arts in this country for the last eighteen agitated months is, indeed, written upon the walls of the Tuileries in a manner too plain, and too humiliating to be misunderstood. To the prevailing mediocrity there are, of course, exceptions, but these gleam upon the spectator 'like angel visits few and far between,' and are in many cases not easy of discovery to the eye fatigued by the mass of mediocrity which surrounds them.

"As last year, few of the great names composing the jury of painters are present by their works; among the absent are Cogniet, Delaroche, Decamps, Ingres, Fleury, Isabey, Abel de Pujol, and Picot, and many more names of repute, though not members of the committee. The number of works exhibited this year is 2586—a falling off on last year's figure of more than half; the amount is subdivided thus:—2093 oil-paintings, water-colour, and crayon drawings; 265 works in sculpture; 108 architectural drawings; 72 engravings; and 48 lithographic drawings.

"The conditions of admission to the present Exhibition were the same as last year, namely, by different juries nominated by the exhibitors themselves, and, with few exceptions, the same eminent names compose the judges. By a *régle-*

ment of the Minister of the Interior, it was ordained that Members of the Institute, first prizes of the school of Rome, artists decorated for their works, and those who may have received medals or recompenses of the first and second class, should exhibit their works without examination, and the number on their works is accompanied with the mark (Ex.)"

We enter the palace from the garden, and walk through the rooms made famous by the "irruption" of February, 1847; upon temporary screens, and occasionally upon the walls, are hung the pictures. As usual, the most prominent of the subjects concern religion and war; the church however has given but few "commissions" during the past year, and the war has been unhappily at home; the barricades are frequently pictured, and a very fertile theme has been the murder of the Archbishop of Paris, with whom at least a score of artists have dealt—almost as ruthlessly as the insurgents who shot him.

To select any of the works for criticism would be really a vain task; the only picture of size that possesses merit of a high order, is the production of a young painter, M. MULLER, who pictures "Lady Macbeth, in the sleep-walking scene," with very great power and truth. Perhaps, however, the best work in the collection is from a female hand. Mlle. ROSA BONHEUR exhibits a work of very great talent—the subject is singular, and by no means worthy the pure feeling it exhibits and the rare finish it receives: it consists merely of oxen working in a ploughed field. Among the miniatures too (always a very prominent portion of an exhibition in Paris) ladies take the lead. MADAME DE MIRBEL, as usual, is conspicuous for that adherence to truth which verges on the disagreeable, but in which nevertheless she is approached by no living artist. Scarcely less vigorous and true, but far more pleasant as an artist, is MADAME HERBELIN, whose portraits are amazingly accurate, yet are evidently copies of nature in nature's most amiable mood. Near the frame which contains her contributions are those of one of her pupils, MADAME LOUISE REDELSPERGER (a daughter we understand of M. Belloc, director of the School of Design). These productions are highly meritorious; they supply evidence that the fair artist has studied assiduously and advantageously in the best school, and that while she has considered accuracy as the great duty of the miniature painter, she has not disdained the study that makes the copy agreeable to the sitter, and very valuable to those by whom the sitter is beloved.

The sculpture is placed on the ground-floor, right and left of the principal entrance from the garden. It is more than usually meagre in works calculated to call forth remark. It would seem that the plastic art of the present day has descended more to the reproduction of nature, interpreted with more or less taste, than become the medium for the transmission of anything of an elevated character. There are the usual number of busts, for the most part interesting only to persons represented, and their friends. From this sweeping censure, however, we must except one sculptor, who is we understand young, and whose works we had not previously seen. M. PREAULT is in marble what M. DELACROIX is in colour—free, bold, and self-thinking; preferring a style original to treading in the steps of even a great predecessor; but in this there is a refreshing hope, albeit the artist may carry his originality so far as to become mannered. To create a new thing—to produce even a new idea—is so rare an event anywhere, now a days, but especially in France, where a success is the signal to a thousand imitators, that we may well make allowance for faults which evidence a mind of the better order. "Christ on the Cross," by M. Preault is a noble work; painful, but exceedingly grand and marvellously true; and some bronze medals by this artist are wonderfully free and effective.

The melancholy character of the Exhibition of 1849, is only an additional comment on the folly of the past two years in France; it is but another stone which the French people have received instead of bread.

To the Editor of the Art-Journal.

The observation has been frequently made, that the French might have attacked Rome near the gate of St. John Lateran, where the walls are thin and weak, and quite incapable of resisting artillery, instead of assailing the stronger and more modern fortifications on the Janiculum; and an elaborate attempt has been made by M. Mery to prove, that had the attack been made on the former point a great amount of damage would necessarily have been done to the monuments of Rome; whilst by the assault at the gate of S. Pancrazio this has been avoided, or, as M. Mery states it, "the point of attack chosen against Rome is exactly that which most exposes the lives of our brave soldiers, and least endangers the sacred stones of the City *par excellence*."

"Urbs," exclaims M. Mery, "which the wise Aurelian crowned with a cordon twenty leagues in circumference"—this may mislead some as to the size of Rome, but M. Mery probably alludes to the statement of Vopiscus, who however assigns fifty miles and not sixty, as to the circuit of these external works, the site of which cannot now be pointed out. The present walls, including those of the "Urbs," the Leonine city, and the fortifications of the Janiculum, are about twelve English miles in circuit; or, according to Venuti, sixteen Roman miles and a half, measuring all the angles of the towers and bastions.

Doubtless the French leaders wished to avoid injuring her monuments, but by attacking the eternal city near the gate of S. Pancrazio, a glance at the map will assure the readers of the *Art-Journal* that the monuments which M. Mery enumerates as those which would have been endangered by an attack near the gate of S. John Lateran, or on the walls on the left of the Tiber, between the ruins of Antoninus Caracalla and the Tiber, are precisely those which might easily have been avoided by "the best artillery in the world" in breaching or firing over these old crumbling

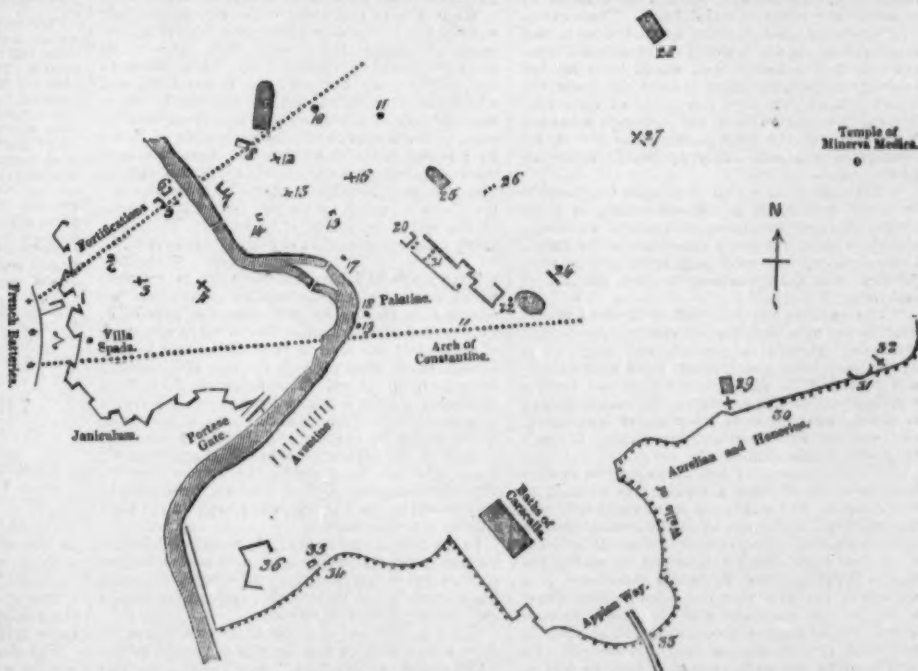
A sketch is subjoined, exhibiting the relative positions of the most important monuments enumerated by M. Mery, and the actual point of attack, and also those which they hold with regard to the gate of St. John Lateran. Besides these monuments, others, which have been mentioned as injured, are marked upon the plan.

It seems reasonable to assume that some of the balls and shells fired at the summits of the walls to clear them of their defenders, and to silence the batteries placed on them, may have reached into the city beyond; those directed against the summit of the bastion to the left of the gate of S. Pancrazio would, if they passed further, take the direction of the Corsini, the Farnesina in Trastevere, and of the Cancelleria, the Pantheon, and the Column of Antoninus, on the other side of the river. Of those directed against the summit of the gate, such as may have passed over would fly in the direction of S. Pietro in Montorio, the Coagutagni and the Spada palaces, the churches of S. Andrea della Valle, S. Carlo Catenari, the Gesu, and the Capitol; whilst those passing over the bastions to the right, would take the direction of the Forum, the Coliseum, or the temples of Vesta and Fortuna Virilis. These monuments vary in distance from the gate of S. Pancrazio from less than a quarter of a mile to a mile and three quarters as the crow flies.

It has been asserted by different correspondents of the public prints, that a number of these monuments have actually been struck, and by a correspondent of the *Times* that a fresco by Poussin in the Palazzo Costaguti has been destroyed; by

others it has been said that the Cancelleria has been much injured, whilst S. Andrea della Valle, S. Carlo Caterini, the Chiesa Gesu, and the Capitol have been struck by balls. And by a late letter in the *Times* it appears that the Trastevere has suffered considerably, as it lay immediately under the position occupied by the besieged on S. Pietro in Montorio, and numerous "shells directed against their position fell beyond bounds." Had the French attacked the walls near the gate of S. John Lateran, it is evident that neither shot nor shell passing over them, unless purposely so directed, could have injured the monuments enumerated; the whole of them lying to the west of these ancient defences. The Baths of Diocletian and the Temple of Minerva Medica would indeed have incurred risks, but the magnificent church of S. Maria Maggiore seems tolerably safe by its position. The Basilicas of S. Giovanni Laterano and S. Croce in Gerusalemme, however, would doubtless have suffered severely had the attack been made in this quarter, unless as M. Mery states, "our brave artillery, the finest artillery in the world, could have taken Rome in twenty-four hours by attacking it on this side. Surely, so rapid a success would have been productive of much less damage than the tedious operations on the Janiculum. M. Mery repeatedly suggests that "the finest artillery in the world," if firing in a certain direction do injury in a totally different one; thus, firing in the Piazza del Popoli would threaten the Villa Borghese, firing at the old walls at S. John Lateran, or over them, would injure the Coliseum, and a host of monuments which a glance at the map show to be entirely to the west of that position.

That the point of attack chosen against Rome was exactly that "which most exposed the lives of



PART OF ROME, AND RELATIVE POSITIONS OF SOME OF ITS MONUMENTS.*

REFERENCES

- | | |
|--------------------------------------|---|
| 1 Porta S. Pancrazio. | 19 Temple of Vesta. |
| 2 Fontana dell'Acqua Paola. | 20 Capitol. |
| 3 Church of S. Pietro in Montorio. | 21 Forum. |
| 4 Church of Ss. Maria in Trastevere. | 22 Meta Sudans. |
| 5 Corsini Palace. | 23 Coliseum. |
| 6 Farnesina. | 24 Baths of Titus. |
| 7 Farnese Palace. | 25 Forum and Column of Trajan. |
| 8 Concelleria. | 26 Temple of Mars Ultor. |
| 9 Piazza Navona. | 27 Basilica of Ss. Maria Maggiore. |
| 10 Pantheon. | 28 Baths of Diocletian. |
| 11 Column of Antoninus. | 29 Basilica and Palace of St. John Lateran. |
| 12 Church of Ss. Andrea della Valle. | 30 Gate of St. John Lateran. |
| 13 Church of S. Carlo Caterinari. | 31 Amphitheatrum Circense. |
| 14 Palazzo Spada. | 32 Basilica of Ss. Croce in Gerusalemme. |
| 15 Palazzo Costaguti. | 33 Gate of St. Sebastian. |
| 16 Church of Gesù. | 34 Gate of St. Paul's. |
| 17 Theatre of Marcellus. | 35 Pyramid of C. Cestius. |
| 18 Temple of Fortuna Virilis. | 36 Monte Testaccio. |

our soldiers, and least endangered the sacred stones of the Eternal City," may be dismissed, then, as an unsuccessful attempt to exonerate the French. Probably the fortifications of the Janiculum were chosen for attack for *no other* but military reasons. These walls, once surrounded, Rome lay at the feet of the victor, and by choosing this point of attack, the French kept up with comparative facility their communications with the coast; whereas, had they assailed Rome on the other side, they would have placed that city and the Tiber between them and their supplies of every kind.

We need not follow further the statements of M. Méry; the result of his countrymen's invasion of the Roman territory and attack on Rome, has been damage to monuments, which all civilised nations are interested in preserving, nor is it the first time that they have thus distinguished themselves. Europe still recollects the occupation of Rome by the French in 1799. The words of an accomplished traveller, who describes the events of that period, will be esteemed by many applicable to the present:—"But the war which the French waged on Rome was an unprovoked attack

an act of wanton violence, an abuse of confidence, and a cowardly stratagem, when every means had been employed, first to deceive, and then to overthrow, an unsuspecting, and as they themselves, at their first entrance into Rome called it, a friendly government. In such a ruffian aggression, for it merits not the name of war, every subsequent deed is a violation of the law of nations, and every life sacrificed to usurpation is a murder. The results of these unfortunate operations, which were pointed out as probable in the last number of the *Art-Journal*, have unhappily been realised to a serious extent. The correspondent of the *Times* states, that the Villa Pamfili Doria has been greatly damaged. The French officers who accompanied that gentleman, severely blamed the Romans for the ruin of this noble villa. We cannot but wonder at the audacity of these remarks. Who compelled the Romans to make the sacrifice? The determined attacks of the French proved the value of this position in a military point of view, and therefore the Roman officers were called upon to prepare for its defence at any sacrifice. Is it not intolerable that the aggressors who compelled the sacrifice should thus throw the blame of it upon the injured party?

Let us follow the writer of this sad history to the Villa Mellini, on the Monte Mario; he has Rome spread out beneath him, and describes a scene familiar to every artist who visits that city—a scene which has no equal in the world. He cast his eye to the left, and saw that the woods of the Villa Borghese were cut down. The magnificent woods of the Villa Borghese cut down! How is it possible to express the sorrow and indignation with which this act must be regarded? The French did not, it is true, cut down a single tree of this noble villa, but the sacrifice has been made by Rome from motives of self-defence. These extensive woods, situated on rising ground, close to and commanding the walls, would have concealed thousands of hostile troops, and would have masked their operations; for these reasons, no doubt, the Romans have sacrificed this pride of their city. Thus Eusebius describes it, and although it has not lately been in the state in which he saw it, his description was sufficiently applicable before its final ruin.

"From the space which it occupies (supposed to be about four miles in circumference), its noble vistas, frequent fountains, ornamental buildings, superb palaces, it is justly considered as the first of Roman villas, and worthy of being put in competition with the splendid retreats of Sallust or Lucullus."

"The gardens are laid out with some regard both for the new and the old system; for though symmetry prevails in general, and long alleys appear intersecting each other, lined with statues, and refreshed by cascades, yet here and there a winding path allures you into a wilderness, formed of plants, abandoned to their native luxuriance, and watered by streamlets, murmuring through their own artless channels."

The correspondent of the *Times* goes on to state that he observed that a Casino was reduced to ruins, but he was unable to learn whether it was the principal Casino, or one of the smaller edifices in the grounds. Now, even if the woods were cut down, he would have a difficulty in seeing the Casino Borghese from the Monte Mario, and it is unhappily probable that the ruined edifice about which he was uncertain, was the little villa once frequented by Raphael and his pupils, and which contained several frescoes from his designs. Its proximity to the walls, which it may be said to have commanded, may have led to its destruction as a measure of defence. We may, it is to be feared, anticipate further and accounts of the present state to which the Villa Borghese has been reduced. Had the correspondent of the *Times* extended his walk from the Mellini, a little to the left, he might have been able to state whether the French have injured or respected the Villa Madama.

For those readers of the *Art-Journal* who have not been in Rome, or are not familiar with its monuments, it may be stated that the Cancelleria, which is said to be injured, is a fine work of Bramante. Casts of some of the finest details of this edifice exist in the Government School of Design, Somerset House. The churches of S. Andrea della Valle, and of S. Carlo Catonari, both said to have been struck by balls, contain frescoes by Domenichino and other masters. The Costaguti contains no fresco by Poussin, therefore none such can have been destroyed, as reported in the *Times*, but it contains frescoes by Domenichino, Guercino, Albano, &c. It is stated that the Palazzo Spada has been struck by thirty-seven shot, and the famous statue of Pompey destroyed. This seems very unlikely; if thirty-seven shot struck this palace,

which is about three quarters of a mile within the walls, we may be prepared for a terrible history of disasters to other buildings; it is more probable that the Villa Spada, close to the ramparts, and near the gate of S. Pancrazio, has been the recipient of the thirty-seven French compliments; and somebody has imagined, that this celebrated statue has been finally destroyed by the very people who injured it in 1799, when they removed it to the temporary theatre, which they fitted up in the Coliseum, that a mimic Caesar might fall at its feet. In perpetrating this piece of absurdity, they cut off one of the arms of the statue, that it might be the more easily transported, from the Spada to the French theatre.

Beyond the walls of Rome several monuments have been injured; and, as we read the accounts of the furious contests between the Ponte Molle and the Porta del Popolo, we may feel alarm for the fate of the Villa of Papa Giulio, by Vignola, and of another, by Peruzzi, near it; as also for the charming little church of St. Andrew the Apostle, by Vignola, especially when we consider that these edifices are not far from the fine modern Villa of Signor Massimi, which has been utterly destroyed.

The aqueducts have been cut; these, it is true, may be easily restored, but it seems gratuitous mischief, for if the French wished to force the besieged to surrender from thirst, they should also have diverted the course of the Tiber, flowing through the city, the waters of which supplied the ancestors of the Romans for nearly four centuries and a half before aqueducts were erected.

The old Ponte Salara, built by Narnes, has also been broken down. Here Titus Manlius gained his surname of Torquatus, by slaying a gigantic Gaul. Is it to avenge this, that these "Sons of Brennus" have knocked down the old bridge?

We may hope that many of the statements made with regard to the destruction or injury of monuments are exaggerated or unfounded, but so far as we are accurately informed we have much to lament, for much has been lost to the Arts; and whilst the French invasion has manifestly led to such lamentable effects, we may anticipate that the reign of the triumvirs and the occupation of Rome by a mixed horde of adventurers, have also been marked by injury to monuments to a serious extent. The palaces of the nobility have been confiscated; the Doria occupied by troops. What has become of the noble collection of pictures? This, and many other questions, have yet to be answered.

Thus much had been written prior to accounts which assure us, on the best authority, that the monuments on the heights near the gate of S. Pancrazio are destroyed. The whole is one heap of ruins, and the church of S. Pietro is a wreck. Several shells came through the roof and knocked everything to pieces. The following is a brief statement of what is lost to Art by these deplorable operations:—The Church of S. Pietro, in Montorio, was founded by Constantine the Great, and was rebuilt in the fifteenth century by Ferdinand V., King of Spain, from designs by Baccio Pintelli. The "Transfiguration," by Raphael, previously to its removal to the Vatican, was placed on the high altar in this church.

In the first chapel to the right was the celebrated picture of the "Flagellation," with several others, painted by Sebastian del Piombo, who, it is said, was secretly aided by Michel Angelo in the design and execution of these works.

The fourth chapel on the same side was decorated with a fine altar in marble, and a picture of the "Conversion of St. Paul," by Vasari. In this chapel were two statues in marble of "Religion" and "Justice," some monuments of the house of Monti, and a fine balustrade, with statues.

The first chapel to the left was decorated by Bernini. The "St. Francis," coloured by Giovanni de Vecchi, was designed by Michel Angelo. There were also tombs and bas-reliefs by Francesco Buralta in this chapel.

In the third chapel were three good pictures by Francesco Stellvert; and the last chapel on this side was ornamented with pictures by Francesco Salviati, and two fine statues of "St. Peter" and "St. Paul," by Daniel da Volterra.

In the cloisters stood the celebrated and beautiful circular "Temple," by Bramante. It was surrounded by sixteen columns of black granite, surmounted by a cupola, and ornamented in the interior with statues. In the chapel beneath it was a picture by Guido of the "Crucifixion of St. Peter."

The Fontana Paulina, also destroyed, was erected by Paul the Fifth in 1615, from designs by Giovanni Fontana; it was built of marbles brought from the Forum of Nerva. The columns were of granite and of the Ionic order; and from three of the five niches in the facade, issued three rivers of water, which fell into a basin of marble.

Of the Villa Pamfili Doria, the correspondent of the *Times* says:—"Never, never was there anything more awful, and all that I have witnessed of the effects of a prolonged resistance in other places, falls short of what was there before me." Besides the regret which every one must feel who reads this, the Englishman may regard the destruction of this magnificent villa with still stronger sentiments of regret, when he reflects that the present Princess Doria, an Englishwoman, had tastefully directed and presided over late operations for the restoration of its beauties.

It has been assumed that by firing from batteries at S. Pancrazio some shot and shells would take the direction of the Pantheon and other monuments in that quarter; by late accounts it is stated that a shell fell into the studio of our countryman, Mr. Wyatt, further to the north than the Pantheon, and about two miles in a direct line from the batteries.

It is thus evident that by attacking Rome on the side of S. Pancrazio her monuments have been exposed to great danger. The great strength of the edifices of Rome has probably saved many valuable works of Art, and to this may be owing the safety of the "Aurora" of Guido, the Hospitaller Pavilion, in which it is painted, having been struck by a shot.

These authentic statements of the direction taken by shot and shells justify the views urged in opposition to those of French writers, who maintain that Rome was attacked on the side least likely to damage her monuments.

The French deserve no commendation on such grounds, and a result of their operations has been the destruction of monuments of Art which must be a lasting reproach to France. C. H. W. Glasgow.

"We, most unfortunately, received the above valuable communication just as we were on the eve of going to press, and therefore too late for us to offer any comments upon it. The matters to which it relates are of more than ordinary interest to every one who is acquainted either personally or from description, with the rich treasures of Art contained in Rome, and which hitherto have almost been held as sacred by civilised Europe as the ' Eternal City' itself. The partial, and in some instances we fear total, destruction of Art-monuments that has taken place, is a calamity which cannot be too deeply deplored. It is not our business to enter into the political part of the question, but we must express our conviction that the whole affair is one of gratuitous aggression, uncalculated, and totally inexplicable; considering that they who have committed it style themselves the champions of universal liberty, contend earnestly among themselves for the freedom of popular opinion, and yet engage heart and soul to perpetuate the power of a government, than which none more tyrannical ever existed on the face of the earth.—Ed. A. J."

THE VERNON GALLERY.

THE PENITENT.

W. Eddy, R.A., Painter. F. Bacon, Engraver.
Size of the Picture, 1 ft. 7 in. by 1 ft. 3 in.

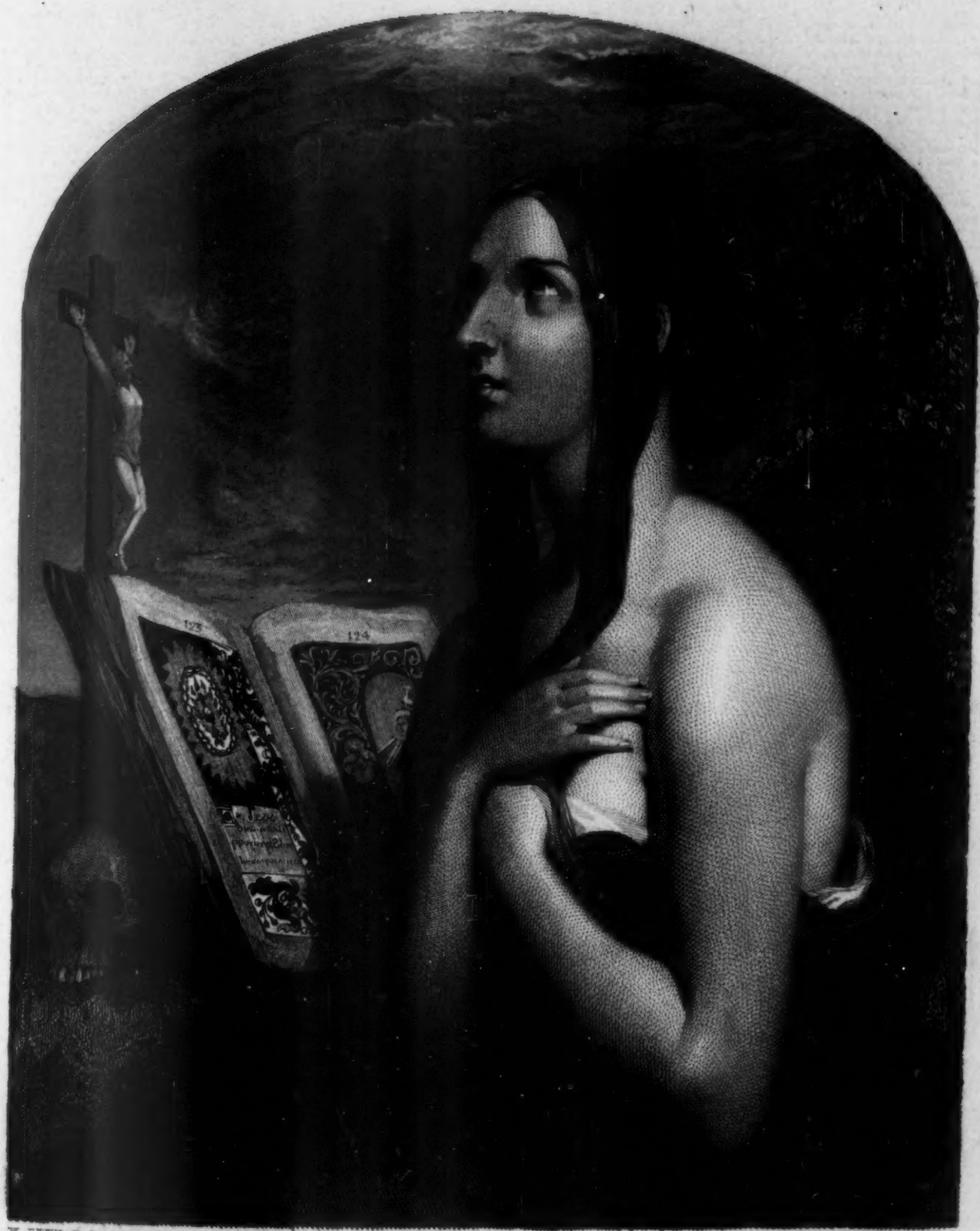
THOUGH the last number of our Journal contained an engraving from a picture by Mr. Eddy, an apology, we are sure, need be offered for the introduction of another from the same master-hand, at a time when the public exhibition of his works at the Society of Arts, is attracting the attention of every lover of the Fine Arts.

The present subject differs altogether from the last in sentiment and treatment; a shadow has passed over the artist's mind, and "sobered it into sadness;" while he has dipped his pencil in colours of equal radiance, he has employed it on a more thoughtful and a holier theme. In the "Bethers" we had the graces of nature—fair forms disporting in the limpid stream, and gathering health and vigour from its waters: here is one seeking to refresh herself with devotional exercises; or as the poet expresses it—

"Feeling her soul with prayer and meditation."

The "Penitent" must be regarded merely as a picture of the painter's fancy. It exhibits his great powers as a colorist, not only in the living brightness and the firmness with which the flesh is painted, but in the brilliant bits of colour thrown into the pages of the illuminated. The head is brought out with extraordinary power against a deep blue sky, and the face, which is remarkably expressive, receives a fine warm tone from the rich Auburn hair hanging by its side. This tone is again imparted to the lower part of the figure by the crimson drapery enveloping the body.

The engraving has been submitted to Mr. Eddy, and has received his approbation.



W. ETTY, R.A. PAINTER.

F. BACON, ENGRAVER.

THE PENITENT.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
1 FT 7 IN BY 1 FT 3 IN.

PRINTED BY HOBWOOD & WATKINS.

LONDON. PUBLISHED FOR THE PROPRIETORS.

22 JU 52

ART IN THE PROVINCES.

HULL.—At a meeting of the Yorkshire Union of Mechanics' Institutions, the Earl of Carlisle delivered a speech in which occurs the following eloquent passage:—"I should think a person a very injudicious friend of Mechanics' Institutions who should pretend that in your reading-rooms and lecture-rooms the means were afforded of turning all your members at once into finished scholars, or ready-made philosophers, or should say that they put it in your power to grasp that eminence which must always be the reward of the midnight toil of the student, or the life-long research of the experimentalist. But if it be the object how to raise the toiling masses of our countrymen above the range of sordid cares and low desires—to interweave the daily drudgery of life with the countless graces of literature, and the glowing web of fancy; to clothe the lessons of duty and of prudence in the most instructive as well as the most inviting forms; to throw open to eyes, dulled and bleared with the irksome monotony of their daily task-work, the rich resources and the boundless prodigality of nature; to dignify the present with the lessons of the past and the visions of the future; to make the artisans of our crowded workshops, and the inmates of our most sequestered villages, alive to all that is going on in the big universe around them; and amidst all the startling and repelling inequalities of our various conditions, to put all upon a level in the equal domain of intellect and of genius; if these objects—and they are neither slight nor trivial—if these objects are worthy of acceptance and approval, I think they can be satisfactorily attained by the means which Mechanics' Institutions place at our disposal, and it is upon grounds such as these that I urge you to tender to them your encouragement and support."

EDINBURGH.—Our readers may remember that in March last a meeting was held in Edinburgh, with the view of purchasing by subscription the late David Scott's celebrated picture of "Vasco de Gama doubling the Cape of Good Hope." After a full discussion, the feeling of that meeting was substantially embodied in the following resolutions:—1. That this meeting of the friends of Scottish Art expresses its opinion, that the picture of "Vasco de Gama, the discoverer of the passage to India, doubling the Cape of Good Hope," painted by the late David Scott, R.S.A., is an epic production of the very highest order, and that the circumstance that such a work should have been conceived and realised by one of our own Academicians, confers a high honour on Edinburgh as a School of Art. 2. That while this meeting recognises with feelings of great interest and satisfaction the efforts which have of late years been made by Government, to decorate with works of a high order, by our native artists, the Houses of Parliament now being erected, it is desirous of impressing upon the community of their own and of other localities, that the principle of combination and the "power of little," so successfully exemplified by the various associations throughout the country in the encouragement of Art generally, might and should be vigorously applied by such communities to the promotion of Art in its highest manifestations,—namely, in the purchase of great pictures and other works of Art, with a view to their lodgment in suitable public buildings. 3. That in consonance with these opinions and principles, subscription lists be straightway opened, for the purpose of retaining in Scotland the works of genius described in the first resolution; and that more specifically with the view of its being placed in the Trinity House of Leith, that building and its associations being more congruous with the subject-matter of the picture than any other in Edinburgh or the neighbourhood.

We are now gratified to learn that the experiment has, without any very extraordinary effort, proved eminently successful, and that the picture was, on the 28th ultimo, placed in the Hall of the Trinity House, in presence of a number of the subscribers. It is with pleasure we notice the circumstance, as an inducement to other corporations and communities throughout Britain, to follow such an example for the decoration of their halls. In the prospectus of the committee the idea is thus stated:—"The proposers are the more encouraged to bring this great subject before the public, as they conceive, that though it may be the first instance in Scotland where a great historic work, by a native artist, has been so purchased and disposed of for public benefit, the example may induce other communities to follow out the idea, and thereby open a field for works of the higher class, which, however much desired, has hitherto only

existed to a limited extent in this country." It is impossible to over-estimate the power of combination, however small the individual subscriptions; and with the instance now before us, so successfully carried out, we would indulge the hope that similar results may follow elsewhere. Every city, and town, and county should possess some memorials of the great men to whom each has given birth, if only to show that a prophet may be honoured in his own country.

BIRMINGHAM.—The annual general meeting of the subscribers to the School of Design, in connection with the head school at Somerset House, was held in the rooms of the Society of Arts, New Street, on Friday, the 22nd of June, the Right Rev. the Lord Bishop of Manchester in the chair. The meeting was numerously attended by various influential parties connected with the district, the pupils and their friends; we observed but few of the leading manufacturers present. It is satisfactory to learn that the number of students is on the increase; the Secretary's report showing an advance of 130 over the same period last year. The school now contains upwards of 500 regular attending students, and it was found necessary to restrict admission, owing to the want of sufficient accommodation; some changes have been made in the masters; Mr. Clarke still continues head master, but Mr. Kyd has been removed to Manchester, and his place supplied by Mr. Kirk; an assistant-teacher has been added in the person of Mr. Williams, and the Government grant has been increased to its utmost limits.

The Treasurer's report is exceedingly favourable, and shows that by a system of rigid economy a debt which was last season considerable has been almost liquidated; this we think exceedingly creditable. Of the drawings of the pupils we would say they are satisfactory, but we cannot agree with the observations of the Committee that they are superior to what has been done previously—they were, of course, of the usual staple class, plenty of anything but industrial designs; those of the half-dozen exhibited were not distinguished by much excellence. With the exception of a "casquet," which, we must admit, was clever, we saw nothing original in the way of models; what we considered best seemed least to be required, viz., copies of oil paintings and water-colour sketches.

The report of the Committee we have glanced over; but we cannot resist the conviction that much of it is conceived in error, and the conclusion aimed at, a tacit apology for the inefficiency of the schools, which it would have been wise to have withheld; we have the old story trumped up again, thus: "Design, properly so called, cannot be taught in the ordinary way, nor practised in classes; the education required is of a twofold character, the cultivation of the taste and purifying of the imagination on one side, and the teaching of correct manipulation on the other; the one intellectual, the other mechanical; both of which elements are essentially and primarily necessary to the production of designs." We never doubted this, but a more important requisite has been overlooked than the two enumerated, and one which is at the bottom of the failure of all Government school-trained designers, viz., the want of practical knowledge, and an ignorance of the nature of material. "It may be well to state that the pupil may learn to draw in classes, but to design, he must retire into solitude, the only effort in design worthy of the name must be the production of thought and study." This cannot be denied, but hitherto we have looked in vain for these results of "thought and study;" it can be proved that designers are produced by the Continental schools,—then, as a consequence, ours, if efficiently conducted, must also be capable of producing the same: failing this, we can come only to one conclusion, viz., that there is defective management in some quarter or other.

As already stated, we observed but few of the leading manufacturers present, and those who were, took no prominent part in the proceedings of the day. Altogether we almost begin to lack faith in the instrumentality of institutions which cannot engage the attention of those they were calculated to benefit. Manufacturers, by their supineness and indifference, are allowing the schools to be diverted from their proper channel, and it will require no small exertion in the time coming to rescue them from their present questionable position. The battle of to-day is not with respect to mechanical production but artistic excellence; unless this is kept in view our produce will be supplanted in the market by that of men who have given the subject the attention it demands, and which the growing enlightenment of the people so loudly calls for.

ESTABLISHMENT FOR GENTLEWOMEN DURING TEMPORARY ILLNESS.

We recollect once hearing a very ingenious discourse from the Rev. H. Melvill, in which he endeavoured to establish the theory, that the "Resurrection principle" ran through all worldly affairs, instancing, as evidence, many schemes for the good of mankind, which had seemed utterly to fail; and then had arisen again in new vigour, and been brought to a most happy termination. This theory of his has often occurred to us in contemplating the rapid progress of that Society, to which we have so often led the attention of our readers, the "Governesses' Benevolent Institution," in its six years of unexampled success after its temporary extinction; and now another Society comes before us under similar circumstances, and bearing on its front the stamp of certain and permanent prosperity—an Establishment for Gentlewomen during temporary illness. Our readers may remember the Sanatorium in the New Road, which was exceedingly useful for a brief season, and was then given up for reasons which it is unnecessary now to detail; and this new Institution comes to supply its place, with one very important alteration—it receives only ladies, the plan emanating entirely with ladies, as we believe most kind and benevolent objects do, and very graceful is it in those who can command every luxury and every attention that can alleviate suffering or cheer convalescence—very graceful and very worthy of them is it to feel, and think, and plan for those, who, with the same delicacy of frame, the same shrinking from coarse contact as the affluent, are yet compelled by circumstances to endure the painful publicity of an hospital, or to incur ruinous expenses for the inferior attendance and utter discomfort of a lodging. The "invalid gentlewoman," according to this most admirable scheme, will feel assured of every comfort and every consideration for a very reasonable payment; the recipient of extreme kindness, and yet allowed to preserve her independence; she will have the most skilful treatment, an experienced nurse, a quiet comfortable apartment; and the ladies' committee (like our guardian angels), constantly watchful, though unseen, will be her guarantee for every delicate consideration; and she will know that while there will be no intrusion on her privacy, she has but to express a wish, and to have at once by her bedside the soothing presence of those whose kindly sympathy has thus provided for her a home. It seems superfluous to dwell upon the joy with which the announcement of such a plan will be hailed by hundreds of families. Many, we are sure—we have known of them over and over again—are now pining in the country, under the daily inroad of some dreaded malady, longing for the "first advice," as people say, and yet not daring to incur the expense, and shrinking from the only other means of attaining it. Many an aching heart will respond to this, and many too will feel that some life most dear to them might have been saved by timely care, by skilful aid, during that which might then have proved but "temporary illness."

A meeting was held, almost at the instant of our going to press, in the Music Hall of Queen's College, to promote the interests of the proposed Institution. The Bishop of London presided, and was ably and earnestly supported by the Bishop of Chichester, Lord Montagu, Sir Walter Stirling, Mr. Majoribanks, the Rector of St. George's, and other gentlemen of influence. There were also present many of those ladies who have been so indefatigable in calling attention to the situation of invalid ladies who have no refuge in illness, no means of obtaining the advice so necessary to their restoration to health and usefulness—the usefulness so precious to them and to their families.

Prayers having been read by the Bishop of London, the business of the meeting was entered upon. More than 1200*l.* was stated to be at the command of the committee to take and furnish a house, but the annual subscriptions do not amount to 300*l.* a year. As this was the first public meeting, it is evident that a great deal has been done by private exertion; and we

have no doubt that when once known, the Institution will be placed beyond the danger of failure. The Bishop of London, in returning thanks at the conclusion of the meeting, observed that it was a cause of great thankfulness to us as a nation, that when nearly all Europe was convulsed by civil discord, the bonds of mutual service and affection were drawn in our happy country more closely together, and that he was constantly called upon to preside at new societies—all showing an onward progress in prosperity, and that loving-kindness, which so eminently marks a Christian nation.

We regret not having time or space to do more than wish every success to the Institution.

THE QUEEN'S VISIT TO IRELAND.

THE Queen this season really goes to Ireland, the Royal Progress is announced; but her Majesty will not burden the country by costly parade, she travels as a lady, of rank rather than as a sovereign. When the condition of the country is considered, this arrangement exhibits the best possible taste. Ireland, it is true, is at peace; but it is a peace which more resembles that of the grave than the tranquillity which produces health, contentment, and prosperity. Never has the country been so impoverished, never so degraded; never so bereft of glories and shorn of distinction, as at the present time. Of the many who but a few years ago created an interest in, and shed a halo over, the society of the Irish metropolis, scarcely one is to be found there now. The grave has closed over some, others are gone into voluntary or involuntary exile; all glory save the glory of the past, and the everlasting glory of her lakes and mountains, has departed. But time works upon the evil as well as upon the good; and if those who loved and lived, adorned, and laboured in the right way for the land, are gone—so are those who moved it to impotent rebellion, who marred every attempt at social improvement, who insulted the banner of patriotism by trailing it in the mire of Repeal. It is hardly less than appalling to recall even the last five years, and note how little has been endeavoured, how much undone—how capital, and time, and talent, and life, have been squandered—and how the once lovely and well trimmed ship, now a poor dismantled hulk, floats upon the great ocean of life, shorn of all

"that made life dear."

Yet there is great hope in the future; the pilot will soon be at the helm; her hand is steady, her eye true, her brain clear. Amid the convulsions of Europe her throne has sunk still deeper into the rock of ages; and now she goes to look upon what our statesmen have declared to be their "great difficulty." Let every heart pray to God to give the royal lady wisdom and strength to retrim the ship, and steer it into harbour.

Dropping all metaphor, the Queen has chosen her time wisely. She goes as a comforter when her presence cannot fail to strengthen the right, and turn the current of evil thoughts and evil deeds. Yet let those who seek to prevent any thing painful or "unpleasant" from appearing before her Majesty, beware how they trifle with the misery and destitution of Ireland. She is a woman, and can feel; she is a mother—not only to those children who are privileged by the great bond of nature so to call her—but of a people, be they rich or poor, clad in the bright array of the gallant and caretaking Highlander, or shivering beneath the rags of the impoverished but warm-hearted Irish. This royal lady knows they are given to her to obey, and that she is given to them to protect—good must come to Ireland from this visit: we do not speak of the *Miles* at the Castle or the Park, there her Majesty will be received by her own court; the lights, and the dresses, and the music, and the beauty, and the chivalry of the country will be around her; but in her progress the Queen will see the great natural

beauty, and the greater natural advantages of the island, and will demand to know how and why it is that a people whose energies and intellectual gifts are proverbial should be periodically consumed by famine, and by a foe even worse, political and so-called religious fanaticism.

Her Majesty will see a people naturally loyal, always looking for protection, and eager to give loyal service for it—a people averse to republicanism, and constitutionally religious, who will for a time, at least, forget their sorrows and their wants, and shout with all the strength left to them to give her welcome. It will be impossible to hide the poverty of the peasantry from the Queen; even while she admires the fertility of the country, rags will flutter on the breeze, and the sunken cheek and hollow eye tell of hunger; and whether she surveys the magnificence of Dublin Bay from the Phoenix Park, or, with a taste as rare as it is discriminating, enjoys the variety and beauty of Cork Harbour, there can be no doubt of her sympathy being thoroughly aroused, and her determination taken to give more practical attention to the capabilities and wants of Ireland than has been bestowed by any other monarch upon the country.

OBITUARY.

MR. F. DE WINT.

This eminent water-colour painter died at his residence in Upper Gower Street, on the 30th of June.

For the long period of nearly forty years the numerous drawings of Mr. De Wint formed one of the most attractive features in the exhibitions of the Old Society of Painters in Water-Colours; his subjects for the most part being of that class which is sure to find favour with the frequenters of a gallery of English pictures, and the lovers of English landscape scenery. Green meadows, corn-fields, hay-fields, stacks, and ricks, were the themes wherein his pencil delighted, and these he portrayed with such truthfulness and fidelity, and at the same time with such artistic feeling, as could not fail to win for him popularity in the eyes of all who can relish the simplicity of nature and the quiet enjoyment of rural occupation. We know not whether he was a native of Lincoln, but certainly the flat yet picturesque scenery of its neighbourhood possessed peculiar attractions for him; for we scarcely remember an exhibition which was not graced by some half dozen views taken from its vicinity, far and near. Mr. De Wint's style was unquestionably his own, and he appears to have deviated little or nothing from that he had, in his earliest practice, laid down as his rule. He essentially belonged to the old school, carefully eschewing all the improvements in the use of body-colours, &c., which the younger painters of our day have thought fit to introduce into their works, on the plea, it may be presumed, that the end justifies the means, and that so long as the end is attained, it matters little through what medium it is reached. If the subjects of Mr. De Wint's pencil were simple, his manner of treating them was simple also; his handling was free and masterly, devoid of all affectation, and appealing at once to the judgment of the critic, and to the uninitiated by its truth.

One who knew him intimately, and whose acquaintance with art and artists generally entitles his opinions to all respect, writes to us thus concerning the subject of this brief memoir:—"De Wint struck his roots deep in Art from the first, and his talent was of great weight, spreading its influence over a large portion of admirers. He pursued his studies with a resolute and unwearied perseverance that obtained for him the favour of public opinion (in which he stood high) and permanent respect. In one thing especially I wish all artists resembled him—his paramount attachment to the Christian religion—his deep study of the sublime science taught in the Bible. From frequent conversations with him I can say, adopting the idea of Bacon's (the sculptor) epitaph, 'that what he was as an artist was of some importance to him while he lived; but what he was as a Christian, would be the only thing of importance after death.'

Mr. De Wint was in his sixty-sixth year; the works of his hands will be greatly missed from the walls where we have so long been accustomed to see them; the place left vacant in the social circle will not be readily supplied.

THE VERNON GALLERY.

VENICE—THE DOGANA.

J. M. W. Turner, R.A., Painter. J. T. Willmore, A.R.A., Engraver.
Size of the Picture 2 ft. 10½ in. by 1 ft. 9½ in.

THERE is no painter, ancient or modern, whose works have called forth so much diversity of opinion as Mr. Turner. While some critics have extolled him as the greatest landscape painter who has yet appeared, others regard him as the most eccentric and inexplicable artist that ever essayed to handle a pencil. His genius no one is bold enough to deny; but the direction it has taken of late years is fairly matter of discussion. There can be no question of his originality, for never, from the earliest records of Art to the present day, has there been a painter who may be classed with him; he stands on an eminence which he alone has erected, seeking light, and asking no aid, but what his own powerful mind could furnish, to work out a principle of Art which he himself believes to be founded on truth. It has been remarked, that "rich as may be the imaginative powers of a painter, the whole of his Art is an affair of imitation; for he can effect nothing without the aid of a prototype, either in Nature or in Art." This is perfectly correct, yet one is often at a loss to discover where, in Nature, Mr. Turner sees what he often paints; that it is not to be found in the works of any other painter we are sure. But inasmuch as the faculty of perception is not the same in us all, we must assume that they who cannot in any way understand him possess little or no faculty; and we content ourselves with describing him as the most romantic and poetical landscape-painter of any school or time.

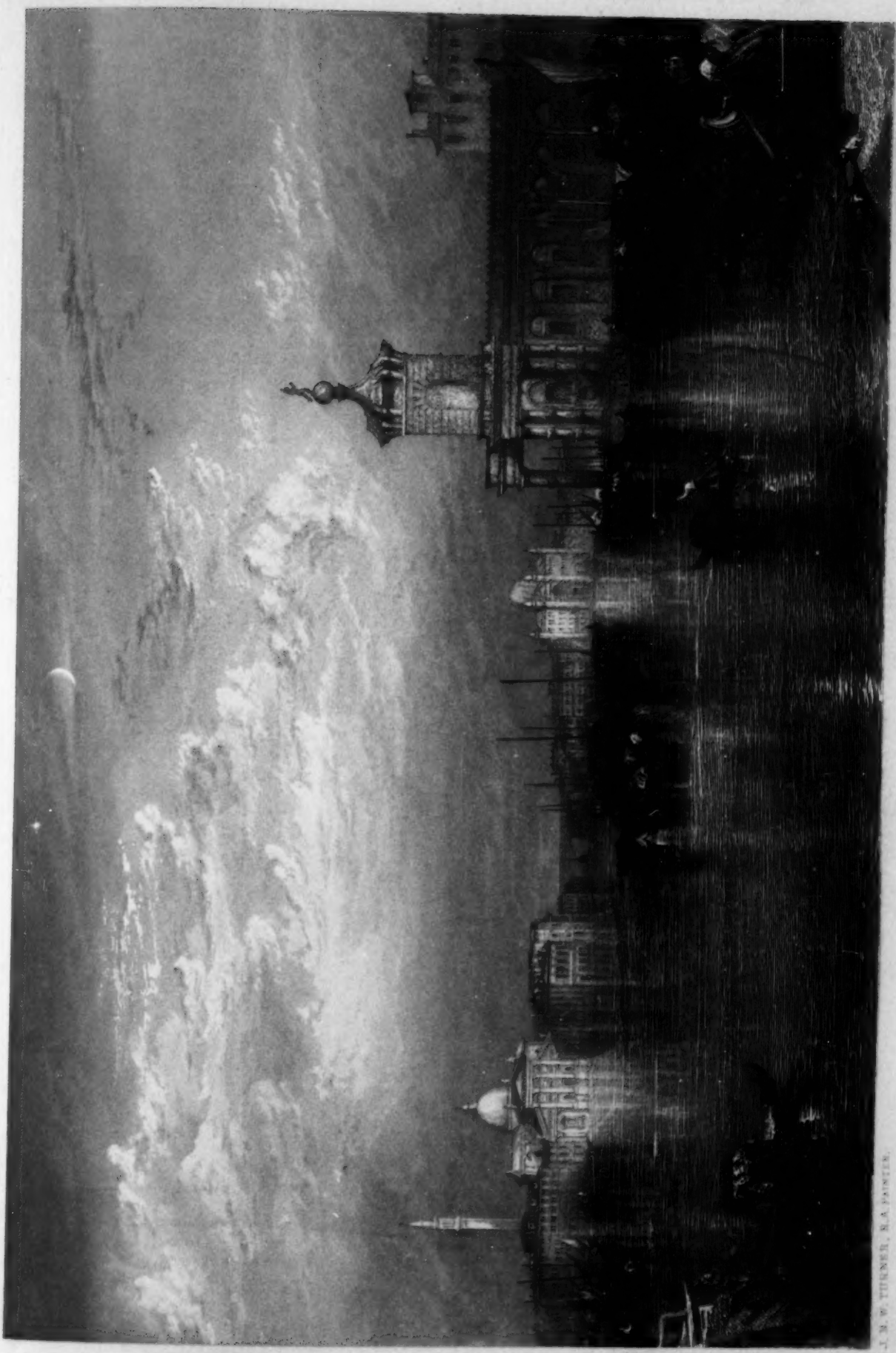
Yet whatever contrary opinions prevail concerning Mr. Turner's pictures, there can be none as to the fact of their furnishing the engraver with magnificent material for his burin:—such gorgeous composition—such variety and such management of *chiar-oscuro*—such poetical treatment—such air and distance. When his colours are transferred to black and white, and his spots and dashes take definite forms in the hands of a clever engraver, what an assemblage of beauty they present; one is astonished at the mass of matter contained in a single subject, a large portion of which is lost on the canvas, unless sought for by the closest observation: there is as much left for the spectator's imagination, as meets the eye without deep study. Like one of Shakspeare's plays, it must be read and read again to be duly appreciated.

The view of Venice, here introduced, is a most exquisite example of the painter's genius. It is a view of the Grand Canal, introducing the Dogana, or mart of commerce, to the right, and the Campanile, with other buildings, to the left; but Mr. Turner has taken an artist's license with his subject, so that it can scarcely be accepted as a transcript of the reality. The time of day seems to be that described by Byron in "Childe Harold"—

"The moon is up, and yet it is not night
Sunset divides the sky with her."

A deep warm glow pervades the greater portion of the heavens, through which clouds of every form and hue are sailing listlessly along; the city is also steeped in similar atmospheric tints, and casts its long bright shadows down to the foreground of the picture; the vessels in the middle distance come under the same influence, but the gondola to the left, and the small one which the solitary gondolier is impelling, are coloured in dark tints that give extraordinary value to all the rest. It is in such touches as these that the painter shows his power over his materials, and his profound knowledge of their uses. The whole is a picture of surprising brilliancy, but without glare; and it is painted with greater attention to definiteness of form, than we find in many others of his more recent works.

We have stated that it requires an engraver of more than ordinary talent to do justice to the productions of Mr. Turner, inasmuch as he must often depend upon his own resources—his knowledge of the painter's intention, his skill in drawing, his perception of the mere ideal, independent of the capacity to follow such an artist through the varied, and often complicated, treatment of his subject. When, therefore, we placed the picture of "Venice" in the hands of Mr. Willmore, we felt assured he would produce for us an engraving worthy the painter, and of his own reputation. He has at different times engraved, we should think, full twenty plates after Turner, many of them of great importance; "Mercury and Argus," "Ancient Italy," "Oberwesel," "The Old Temeraire," and eight or nine plates for the "England and Wales," besides others which we cannot just now call to mind. His present work is well calculated to uphold his fame.



J. M. W. TURNER, R.A. PAINTER.

J. J. MILLMORE, A.R.A. ENGRAVER.

VENICE. — THE DOGANA.
FROM THE PICTURE IN THE VERNON GALLERY.

LONDON: PUBLISHED FOR THE PROPRIETORS.

PRINTED BY J. J. MILLMORE, A.R.A.

22 JU 52

THE BIRMINGHAM EXPOSITION.

We would direct attention to the proposed Exposition of Manufactures about to be opened in Birmingham during the meeting of the British Association; already the substantial temporary building has been erected, at a cost of nearly 1000*l*. To ensure the effective arrangement of the specimens, the Committee have secured the invaluable assistance of Mr. Belshaw, of Manchester, a gentleman whose services in matters of the kind we have from time to time deemed it our duty to mention in terms of the most unqualified approbation; we congratulate the Committee and those who purpose to contribute, on the selection.

It is satisfactory to report that we learn the intentions of the projectors of the scheme have met with a hearty response from the majority of the manufacturers of the district, so far as promises are concerned, and it now waits only the fulfilment by their at once placing at the disposal of the Committee the articles which are to form their contributions. The earlier this is done the better. We have from time to time had occasion to censure negligence of the kind, and we would not desire to have it reported of us, as of the great Parisian show, that the opening was signalled by a saturnalia of packing-cases. The contributors are the individuals who can avert this, and earnestly we beg of them to do so. Apart from the necessity of placing in the hands of the Committee the material for arrangement, it is well to consider that they who contribute early will also secure choice of situation.

The liberality of Messrs. Hardman and the Messrs. Chances, will enable the committee to cover with stained glass the six large windows, three of which at each end terminate the great hall of the building, which is upwards of one hundred and twenty feet in length. The collection will be particularly rich in papier maché; by the way we may state, that we saw nothing at all in the Paris Exposition approaching in excellence the specimens manufactured by Jennings & Bettridge. Messrs. Osler, and Mr. Harris, and Richardsons of Stourbridge, will send specimens of glass manufactured into objects for domestic and ornamental purposes. Elkingtons, a host within themselves, are preparing an exquisite collection of specimens, illustrative of the electro-deposit system, and not a few bronzes, for which their manufactory is rapidly rising in estimation.

Winfields, Potts, Messingers, Radcliffs, Peyton and Harlow, promise gas-fittings, lamps, chandeliers, inkstands, bronzes, and bedsteads; and from personal inquiry, we learn this department of the Exposition may be expected to be particularly effective. Other departments of Birmingham trade will also be suitably represented. We anticipate the most complete assemblage of our earthenware manufactures, which has yet been brought together. The Minton's intend sending some of their statues; Copelands their beautifully modelled vessels and figures, not to mention their truthfully coloured slabs, which we have never yet seen surpassed. In this department also, the Messrs. Rue, of Coalport, the Chamberlains and Graingers, of Worcester, will contribute. The Coventry ribbon-makers, alive to the importance of publicity, will not fail to send their best specimens, and the lace of Nottingham we have now every reason to know will be well represented. An Exposition of the Jacquard may be expected in its application to ornamental weaving. We have heard of carpets and rugs from Kidderminster and of wood-carvings from London; these are a tithe of what may be expected; altogether we have very little fear that an assemblage of manufacturing excellence will be brought together which will do credit to the district. Our feelings are with the committee, who deserve the thanks of every one anxious for the improvement of our manufactures generally; and the best proof which those can give who appreciate their labours, will be shown by their readiness in placing at their disposal the promised contributions at as early a period as possible; in truth, not one minute is to be lost. The task of arrangement

is a laborious one, and one which can be effected only in a satisfactory manner by the Committee being in possession of the objects to be shown, in preference to the mere intimation. This, of itself, ought to suggest promptitude: should it be attended to we have no fear but in our October number we shall have the pleasing task of adding, as illustrations to our pages, some of those successful studies in Manufacturing Art forming a pendant to our illustrated visit to the great French Exposition, and which may ascribe their origin to the spirited projectors of the Birmingham Exposition of Manufactures.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY has closed its annual exhibition after what must have proved a successful season, in so far, at least, as relates to the number of visitors. This has undoubtedly been very great, arising from the continuance of fine weather, the vast influx of foreigners to the metropolis, and the comparatively satisfactory state of things in general. As regards the most important part of the matter to the exhibitors themselves, namely, the sale of their works, we have no means of forming a precise estimate, though we have heard of a considerable number of pictures having found purchasers. Most of the other galleries of Art will have shut their doors for the season in the present month.

THE VERNON COLLECTION.—From a conversation which recently took place in the House of Commons, we are inclined to cherish the hope that at some day or other the present generation may possibly see this gallery of pictures somewhat worthily located. Mr. Hume "wished to make a remark respecting the National Gallery, and to express his anxiety that the recommendation of the committee of last year should be carried out with respect to providing accommodation for the munificent collection of Mr. Vernon. He thought that, as the Royal Academy were only accommodated in their present apartments in the National Gallery until the rooms should be wanted for the public, it was of considerable importance that space should be obtained for Mr. Vernon's collection in the rooms now occupied by the Royal Academy. It was notorious, and, from accounts that he received from all parts of the country, he was convinced, that if the space at the disposal of the trustees for the reception of pictures were increased, donations of valuable pictures and collections would soon be made, which would fill the present building. It was, therefore, highly desirable that Mr. Vernon's collection should be placed in the situation to which it was entitled by its excellence. He did not think that the present situation of these pictures was open to all the complaint that had been made; but there were people who thought that a better sense of the value of Mr. Vernon's collection ought to have been shown by making better accommodation for its reception. The right hon. baronet (Sir R. Peel), as a trustee of the National Gallery, must be aware that the trustees were frequently compelled to decline the acceptance of valuable pictures in consequence of the limited space at their disposal in the present building. The noble lord (J. Russell), appeared to be of opinion that the Royal Academy had a right to their present rooms in the National Gallery, but he would find upon inquiry that the understanding was that they were only to be admitted to the use of those apartments until the public accommodation required this further space. Three years ago he wanted to know the means of the Royal Academy, but he lost his motion by four or five votes. He was now told that there was 100,000*l*. belonging to the Royal Academy; that would enable them to build an edifice suited to their purpose. The Government ought to have paid more attention to the report of the committee of last session, which recommended that the Royal Academy should be removed from the National Gallery, and that additional provision should be made for the reception of pictures belonging to the public. He would suggest that the Royal Academy might go back to Somerset House, on the west side of which they might

find a very proper situation."—Lord J. Russell said, "the subjects to which the hon. member had adverted connected with the Royal Academy, and the providing better accommodation for the pictures of the late Mr. Vernon, had not been lost sight of by the Government. He had himself proposed the appointment of the committee last year, and, although he was not able to make any proposal for the present session, he hoped next session to be able to state an arrangement that might be satisfactory."—This is promising, so far as it goes; we are not, however, very sanguine as to the result, but wait anxiously for the issue.

MR. FOLEY'S GROUP OF "INO AND BACCHUS."—In the Court of Queen's Bench on the 29th of June, a case was tried in which Lord Charles Townshend was plaintiff and Mr. Foley defendant. The action was brought to recover from the latter, a sum of 250*l*., as money had and received to the plaintiff's use. Lord Charles Townshend having seen the model of Mr. Foley's "Ino and Bacchus," gave the sculptor a commission to execute it for him in marble, for which 550 guineas were to be paid. Mr. Foley, having met with some marble which he considered adapted to the purpose, applied to his lordship for an advance of 150*l*. to enable him to purchase it. The money was supplied, and the defendant's brother gave a receipt for it in which appeared the words "for a statue group of Ino and Bacchus," which Lord C. Townshend is to have the refusal of," thereby intimating that the work was to be bought only on approval. On these words the plaintiff rested the case. When the group was partially completed, he took objection to it and declined having any more to do with the matter; upon which the defendant stated to him that as the work was commissioned, he considered himself entitled to the money already advanced, and a further sum of about 30*l*., as it was usual in such cases for the party giving a commission to pay one-half of the whole amount if he did not take the statue. He also denied the authority of his brother to give the receipt so worded; and likewise stated he should sell the group,—which he did,—to Lord Ellesmere for 750 guineas. The case was finally arranged, at the suggestion of Lord Denman, by the defendant agreeing to execute a statue of a single figure of his own design for the plaintiff; that if this should come to more than 200*l*., the plaintiff should pay the difference between the advances and that sum, but, if less, that the defendant should bear the loss; and Lord Ellesmere was named to decide upon the value of the work. Each party to pay his own costs of the present suit.

ART IN AMERICA.—Our last number contained the report of the American Art-Union, the principal one in the United States; the only other Institution of this kind yet formed there, is the Western Art-Union, established in the city of Cincinnati in the year 1847. We have received the last report of Society, which shows a steady increase in its members, and, of course, a corresponding increase in the circulation of works of Art. Thus in the first year of its foundation seventy-four pictures were distributed; in the past year fifty-four pictures, and fifty copies in plaster of "Eyerin," by Baker, an American sculptor; and to each of the 1090 subscribers a print of "The Poor Relations," engraved in the mixed style by A. Jones, from the picture by J. H. Beard. The subject is treated after the manner of E. Landseer, the "Relations," poor and wealthy, being "dogs." For the subscribers of the present year, Mr. Jones is engraving "Life's Happy Hour," from the picture by Mrs. L. M. Spencer; and seventeen pictures have already been purchased for prizeholders; this Society adopting the plan pursued by the other, of allotting particular works, selected by the committee.

GOVERNMENT SCHOOL OF DESIGN.—On the evening of Saturday, June 30, a numerously attended *conferenza* was held by the students of the Government School of Design at Somerset House. The students' association for mutual improvement was indebted on this occasion to the following manufacturers for the loan of several interesting and valuable specimens of Ornamental Art and Manufactures:—Messrs. Copeland & Minton,

Porcelain; Mr. Pollatt, Glass; Messrs. Taylor & Jordan, Woodcarvings; Mr. Simpson, Paperhangings; Mr. Soper, Silks; Messrs. Waugh, Carpets; Mr. Greensill, Brass; Messrs. Crace, Decorations; Messrs. Cocke, Daguerreotype; the Gutta Percha Company, New Bond Street, for ornaments in that material; and Mr. Bruciani, Statuettes. Contributions of pictures, portfolios of sketches and ornamental designs, were also forwarded by the masters and friends of the Institution, and from the School in Spital-fields.

THE PHOTOGRAPHIC CLUB.—Several correspondents having required some information respecting the above society, since we have occasionally noticed the very interesting productions which have been from time to time exhibited at their meetings, we think we shall satisfy them, and serve to aid the progress of this new Art, by the following statement. A few years since a dozen gentlemen amateurs associated together for the purpose of pursuing their experiments in the Art of Photography, who carry on their operations at different times and places, (some residing in London, others in the country,) but keep up a constant communication with each other, detailing their several improvements and discoveries, and interchanging the repetitions of such sun pictures as each may have produced. The meetings are held occasionally at the houses of the members, and among artists these reunions have created a great interest, and the expressions of delight, more particularly by some of our most eminent landscape painters, at the aid given them by the copies of nature produced by the photographic processes, sufficiently mark the value of the Club. We are not certain that we should do right in subjecting any gentleman, pursuing the Art merely for his own pleasure, to the trouble of replying to correspondents, who might be induced to make inquiries, if we published the names of the members. We shall, however, be glad to forward from our office any correspondence of sufficient importance to some active member of the Club.

MR. W. W. HORN'S ANTIQUA.—Prior to the sale of this gentleman's collection of pictures, noticed in the last number of our journal, a rare collection of beautiful antique bronzes, Etruscan vases, &c., was offered for sale by Messrs. Christie and Manson. Among the articles which realised the highest price, were an antique bronze, about eighteen inches high, of exquisite Grecian work, which sold for 420*l*.; a tall circular Etruscan cup and cover, beautifully engraved, 110*l*. 5*s*.; a pelice and cover, with the engraved design of Hercules after his imprisonment by Omphale meeting Dejanira, 97*l*. 12*s*.; an amphora of Nolan ware, 92*l*. 8*s*.; another amphora, ornamented with designs of the death of Achilles, 78*l*. 15*s*.; a jewel casket of Limosine enamel, 84*l*.; an oval silver, of the same material, 84*l*.; a two-handed Cyliz, 73*l*. 10*s*.; a unique lamp of terra-cotta, shaped like a galley, exquisitely ornamented with figures, 52*l*. 10*s*.; a small Apollo, on a Giulio plinth, 32*l*. 11*s*.; and a speculum, with figures and an Etruscan inscription, 42*l*. Most of these objects are celebrated among virtuosi, and have in former times graced other collections. The prices at which they were sold on this occasion are not considered high in comparison with their rarity and beauty.

BRITISH TERRA-COTTA.—We have been particularly pleased with some beautiful specimens of terra-cotta, manufactured by Mr. Lewis Lewellyn Dillwyn, of Swansea; and we have the more satisfaction in calling the attention of the friends of Art-manufacture to the material employed, and the excellent work produced, since it appears to us to present an important field for national industry. The clay is raised in the neighbourhood of Swansea, and when fired it produces a very fine red colour, which is evidently given by the peroxidation of the iron it contains. In general, it is necessary to add colouring matter to the material, but in this case the native product contains all that is required. There is far more tenacity in this clay than in any of the French material which has been brought under our notice; and the Swansea terra-cotta has one great advantage arising from this circumstance, which is, that it will stand

all the various atmospheric changes to which it may be exposed out of doors. We have heard, indeed, of its having been subjected to the severe test of constant exposure to the action of water flowing from a fountain, and we understand that it has improved, rather than otherwise, under these circumstances. The manufactory has hitherto been limited to various imitations of antique vases, tazzas, &c., for which, from its beautiful colour and fine body, this clay is exceedingly well suited. We have examined some brackets made of this material—copies from the, so called, Michel Angelo brackets—and they were in every respect excellent. The original design was beautifully preserved, and an amount of sharpness secured, which gave the best effect to the symmetry of the human form, and its fish-like terminations. The tazzas we have seen have been copies from the Etruscan, and no imitation could well be more perfect, the black design upon the red ware being most carefully executed. We are informed that these can be made exceedingly cheap, from 2*s*. to 3*s*. 6*d*. each, and vases, &c., provided a demand could be secured, might be placed in the hands of the public at an equally economical rate. Ornamental flower-pots have been made of it, which answer remarkably well, being very strong and durable, and which are not easily broken when knocked about the garden. The body is of that nature, that according to the amount of firing to which it is submitted, it is rendered more or less porous. The porosity of the garden pots is secured by low firing; the vases, &c., are more perfectly vitrified, and such articles as are required to hold water, are glazed on the inside. Desiring, as we do, to see the progress of refined taste accelerated by economy in manufacture, we anxiously direct attention to those charming productions from Mr. Dillwyn's Pottery, which appear to promise much towards carrying into the more humble homesteads of England forms of beauty in combination with useful ends, and in placing in the hands of all, ornaments of a high character at a cheap rate. Some specimens of this manufacture may be seen at the Museum of Practical Geology.

CALOTYPES.—Some of our correspondents having expressed a desire that we should give them additional information on the subject of the calotype; and as it may also prove useful to others, we reply to their queries in the order in which they present themselves:—1. After the gallo-nitrate of silver has been applied to the iodised paper, its sensibility is continually diminishing from the chemical action which immediately commences, and which continues until the silver is all revived by the organic agent. Therefore, highly sensitive papers cannot be kept beyond a day or two. 2. Papers less sensitive may be kept longer. If the iodised paper is washed with a solution of nitrate of silver only, sixty grains to one fluid-ounce of water, and then carefully dried, it may be kept between folds of blotting-paper in a portfolio for a week or more. This is sufficiently sensitive to copy buildings in from eight to ten minutes, and the pictures may be developed at any convenient opportunity.

MONUMENT TO THE LATE EARL GREY.—Mr. Bedford, the statuary, of Oxford Street, has recently completed a monument which is to be erected in the chancel of Hawick Church, Northumberland, to the memory of this distinguished senator. The design, by Mr. F. J. Francis, is in the decorated Gothic style; it consists of a very lofty triangular composition with a niche and canopy on each side, containing, respectively, full-length figures of "Faith" and "Resignation," the whole being deeply moulded and crocketed. Two kneeling angels are projected from the sides of the centre department. The altar tomb is of the purest marble, with trellised panels alternating with richly carved niches and canopies wherein stand the four "Evangelists;" and the slab is ornamented with a brass-inlaid floriated cross, inscription, and heraldic devices, relieved in colour. This portion of the work is exceedingly chaste and beautiful, but the monument itself we think too profusely decorated, which gives it a very heavy appearance. Had the carved work in the front of the principal compartment been open instead of solid, greater

lightness would have been obtained: the upper portions of the pinnacles are also too massive in comparison with the other parts. Still the monument is altogether rich and appropriate; and its execution very creditable to those engaged upon it. It is, we understand to be erected at the cost of the noble Earl's family.

NEW METHOD OF SILVERING GLASS.—Guncotton dissolves very readily in a solution of caustic potash, and this solution has the remarkable property of precipitating silver from any of its solutions. If we float on the surface of glass, or fill a glass vessel with a solution of nitrate of silver, and then add thereto some of this alkaline solution of the gun-cotton, silver in a state of great brilliancy is very rapidly deposited on the surface of the glass, forming thus a brilliant mirror.

VIEWS IN MADEIRA, &c. There is now an exhibition and for sale at Messrs. Colnaghi's, a collection of very clever sketches in water-colours by the Chevalier Hildebrandt, consisting of views in Madeira, the Canaries, Spain, &c. These views appear to have been selected with considerable judgment from the most picturesque parts of the respective countries, and they exhibit the artist's powers in a very satisfactory degree. He has evidently obtained complete mastery over his pencil, which he uses in a free, but by no means careless, manner. Landscapes, architecture, fruit, flowers, and plants, make up a highly interesting collection of drawings. We are ignorant whether or not the Chevalier has studied in this country, but his practice is undoubtedly based on the style and principles adopted here. It is perhaps necessary to remind some of our readers that this artist must not be confounded with the Chevalier Hildebrandt, the celebrated historical painter of Dusseldorf, whose name frequently appears in our notices of foreign Art.

GRADUATED SCRAPING TABLETS.—This is the age for abridging labour by means of mechanical or artificial contrivances, in all matters, manufacturing, scientific, and it would also seem, artistic. Messrs. Winsor and Newton have forwarded to us some sheets of paper which are termed "Graduated Scraping Tablets;" they are covered with a graduated tint of various colours which serve as a ground for the sketcher. These tints give the sky in a flat tone; the light clouds are formed by scraping with a sharp knife, or the application of a piece of bread or india-rubber will produce the same effect. The foreground is likewise coloured to suit the objects which may be introduced there. For the purposes of sketching from nature these tablets will be found very serviceable as, in some measure, they supersede the use of the colour-box.

ART-UNION OF LONDON.—The council have obtained the completed plates by C. W. Sharp and W. D. Taylor, of Webster's pictures, "The Smile" and "The Frown." These will be delivered on payment of the subscription, and those who subscribe earliest will get the best impressions. In addition to these every member will receive a series of etchings from original drawings, illustrating Shakespeare's "Seven Ages," by D. Maclise, R.A., and still have a chance in the general distribution of prizes. This arrangement, too, will enable the council to be similarly in advance for future years; and, if we mistake not, will gain for the society, and consequently for Art and artists, even more extended success than that which it has hitherto enjoyed.

THE "DANCING GIRL REPOSING," BY MARSHALL, A.R.A.—The prizeholders of the Art-Union of London who are entitled to the statuettes of this figure, now executing in porcelain statuary, at the manufactory of Mr. Alderman Copeland, Stoke-upon-Trent, will be glad to learn that the number of copies are in a forward state and are in the highest degree satisfactory.

THE SKETCHER'S VADE-MECUM, invented by Messrs. Dickinson, has recently been much improved. They have contrived to get it into a smaller compass, have somewhat reduced its weight, and made it altogether more portable and convenient. It appears now all the sketcher can desire for the approaching season of studying from nature.

REVIEWS.

ON THE PHILOSOPHY OF PAINTING. A THEORETICAL AND PRACTICAL TREATISE. By HENRY TWINING, Esq. Published by LONGMAN, BROWN, & Co., London.

We look with much interest to every new work on the subject of Art, for although much has been already said, there yet remains much to be set forth in a manner available to the practical artist. Our Art-literature has been subject to the reproach of poverty, but if yearly contributions continue in the current ratio, it will soon be, if not the richest, at least the most varied of all the European schools. Many of the most eminent literary men in Germany have written extensively on Art, but very much that they have given to the world is of no value to the painter; and it is a curious fact that these writers are fearless, in inverse ratio to their practical knowledge. This treatise is called "theoretical and practical," but it assumes rather the former than the latter character. The first part entitled generally "Aesthetics considered with reference to Art," contains, as sub-divisional heads, "The Sublime," "The Picturesque," "The Grotesque," "The Graceful," "Elegance," &c. The second section of the first part is divided in like manner, being entitled "Principles necessary or conducive to the perception of the Beautiful." The third section offers "Remarks on Taste and the Ideal." The second part introduces, under many heads, "Subjects practically connected with imitation in Painting;" and the third and last treats of "Linear Perspective, Projected Shadows, and Reflection on Polished Surfaces." As we have not space to enter upon questions of theory, we turn at once to the practical precepts inculcated which are assuredly those that lead to excellence in Art. Nothing can be more valuable than the following advice, it is that of every man who has acquired distinction in the profession. "To study freely from nature, and with a view to general effects, affords the safest and most speedy means of dispelling the errors and delusions of routine. It disengages the mind as well as the hand, gives right, as well as new, ideas of colouring, and above all, inspires assurance. The hand which once trembled to put in the most unmeaning colours, lest they should produce results different from those intended, now employs without restraint the brightest and most powerful tints," &c.

To work after nature, even to the practised hand, is often a task far beyond human skill. In the conventionalities of Art we discover certain imitations of striking natural effects, and we applaud them in proportion to their approach to nature, by the limited means of Art. And if nature is always, as we may say it is, difficult to the accomplished painter, how embarrassing must be the early essays of the tyro; and yet there is no other school for him. Precept, it is true, will do something, but it is practice alone that will enable the hand to respond to the eye and the thought. The practical instruction afforded in this book is valuable, and the theoretical discourses will be read with much advantage.

MANNERS AND CUSTOMS OF THE GREEKS. Translated from the German of THEODORE PANOFKA. Published by T. C. NEWBY, London.

The title under which this work has been published in German—is *Griechinnen und Griechen nach Antiken*. It appeared at Berlin, in 1844, having been communicated to the Wissenschaftlicher Verein, of that city, in two papers successively, in the years 1842 and 1844. The want of definition in the German title is the cause assigned for the liberty taken with it; but even this change is not so descriptive of the contents of the book as it might have been. The subject is abundantly illustrated by admirably executed cuts from the Greek fictile vases. The drawings were made by Mr. Scharf, to whose classic taste and knowledge we have already more than once done justice in the *Art-Journal*. These compositions are domestic pictures of passages of the every-day life of the Greeks, adduced from sources not always within the reach of the scholar, the classic antiquary, and the artist; and hence one very material constituent of the value of an effort to give to the world the essence of these inestimable relics which are here concentrated from a variety of sources. The student knows that there is truth in the circumstancing of the figures of the Parthenon, but there is not the same truth in the adaptation of the same drapery to the bust—say of a worthy common councilman of the ward of Cripple-gate, or even of a modern hero. This treatment is regarded by the artist as a just tribute to the superior grace of ancient draperies, but to the lower strata of society

it is a *plausible*, though inexplicable, device, and yet the mystery is not wholly confined to these, inasmuch as recently a person of eminence protested warmly against being sculptured "with a towel round his neck." It is by such publications as these that the general reader learns that the manner of dressing such of the Greek statues as now exist, is not a poetic fiction but a domestic tradition. They modelled their gods from the best types of their race, and dressed them according to their most approved fashion, thus constituting themselves the creators of their deities in their own image.

The art of vase-painting, which stood with the manners and customs of the Greeks in such close relation as never to pass over to the Roman world, did not however rank as a separate possession of Art, because we find nowhere any mention of artists exclusively devoted to this branch. The process, monochrome or polychrome, when carefully performed, was thus carried out. The vases having been once slightly burned, received with rapid strokes of the brush a coating of the dark-brown colour commonly employed, after which they were again exposed to a gentle heat. This brown appears to have been prepared from oxide of iron, and a thinner solution of the same material yielded perhaps the dimly shining reddish-yellow which alone covers the colour of the clay in the places not at all, or sparingly, painted. Arabesques, variegated draperies, and the like, were not executed until after the burning was complete, as in opaque colours.

The work before us presents only the productions of the best period of the Art, the figures and compositions being therefore red, upon a black ground. If nothing else proclaimed them as of an improved period, this was sufficiently determined by the accurate drawing of the figures, a result attained to only by the most assiduous study; although in some, as in the "Eos," presented in the first plate, the drawing and drapery composition are extremely faulty, resembling very much the feeling of the Etruscan. In others, however, we find the most graceful proportions and charming feeling of the finest examples of the antique, and again in others are discoverable the untaught effort of some "prentice hand," but nevertheless with sufficient success as to perspicuity. Vase-painting, so highly esteemed in the earlier period of Greek Art, fell into disrepute between the 11th and 15th Olympiads, though it continued to be practised in the superficially Hellenised districts of Lower Italy. Of this book we have, in fine, to observe that its descriptive text places it in the class of popular literature, its notes and references are addressed to the scholar and the archaeologist, and its plates are eminently successful and characteristic.

ON COPYRIGHT IN DESIGN IN ART AND MANUFACTURES. By T. TURNER, of the Middle Temple. Published by ELWORTH, London.

It would be a libel upon the Arts, to suppose that they stood in need of any extrinsic aid for their protection and promotion. The offspring of genius is too vigorous to require the keen-eyed vigilance of lawyers or the guardianship of legislators. The same law which gives beauty and strength to the forest-oak and the marble, gives a value to the creations of genius of which none can deprive it. If this view of the subject should appear too romantic for modern credulity, we can only appeal to the history of the Fine Arts and the biography of painters and sculptors. Those who differ from us may, if they please, cite law reports, or refer to the statutes at large. There is a tendency in the present age to legislate for everybody and for everything, and to estimate the productions of the mind by their mere pecuniary value. The consequence of this utilitarian policy must be to lower Art, and, as such, we beg to protest against it. In our own day, we are beginning to perceive that all adventitious modes of fostering Art, founded upon pecuniary motives, only cause its degeneracy. Public opinion, in a highly civilised society like that of England, is itself the highest species of legislation. To this the artist, like every other citizen, can appeal, and successfully, when he is injured. The laws of Copyright, however, assume that artists are unable to take care of their own rights, and by heaping together a mass of technicality, really may be said to "encumber them with assistance."

The work before us is an elaborate exposition and defence of the existing laws of copyright, and would seem to indicate the necessity of additional legislation in this respect. We have no hesitation in stating that the modern enactments relating to Literature and Art are of very questionable utility, if not positively mischievous. Mr. Turner, who is evidently a man of much research, considerable information, and laudable intentions, bases his

argument in favour of Copyright, upon the principle of justice to labour. If this be a valid argument, why should the legislature limit its protection to any particular department of labour, as seems to be the case with the copyright acts? We do not know whether the author of this work has honoured our pages with his perusal, at least, those of our May number, which contained an essay, "On Property in Art." We flatter ourselves that he has, for his work contains the following passage:—"Still even at the present day copyright has its opponents. Lord Camden's arguments were revived the other day, and that by a periodical devoted to the Fine Arts, which rejoiced that, though engravings were protected, pictures (as in Martin's case,) were freely open for the public to use or abuse. The author, indeed, thought that it was, perhaps, a little unjust, but then he comforted the artist with the reward of 'imperishable glory,' and quoted Fuseli:—'No work of genius was ever produced but for its own sake.' But Fuseli found the delights of painting compatible with the receipt of money for the picture, and it does not appear that Lord Camden accepted the glory of legal reputation in full satisfaction of his right of salary." p. 29.

If the author of this work really intends to pay us the compliment of describing our humble views of the influence of legislation upon Art as a revival of the arguments of Lord Camden, we can only feel glad, that if we erred, we erred with an authority so distinguished. We can venture to think that the above *dictum* of Fuseli is as sound as the arguments of Lord Camden are just, and we are certain that the learned author of the work before us, and who is himself a member of the English bar, will admit that it was not "the receipt of money for the picture" that made Fuseli a great painter, but "the delights of painting," and that it was not the perspective of "salary" that made Lord Camden illustrious, but the "glory of legal reputation." The compatibility of the acceptance of both, upon which the author lays stress, rather strengthens than impairs the soundness of our position when we ventured to question the policy of Copyright statutes.

As an instance of the ability of painters to appreciate and protect their own original works, we find it stated in the volume before us (p. 19) that "Sir Thomas Lawrence had an agreement to receive £3000 a year from one house for an exclusive right of engraving his works; while Wilkie received £1200 for the right to engrave his 'Chelsea Pensioner,' being just the amount received for the picture itself." So true is it, as Wordsworth is reported to have said, that "Justice is capable of working out its own expediency." Mr. Turner himself quotes with some satisfaction a criticism from *The Jurist*, protesting "that of all the bungling pieces of legislation the Copyright Acts are the worst."

The volume before us contains much interesting matter in reference to the arts, with three or four sections upon "The Nature and Value of Design in Copyright;" the "History and Statistical Notices of the subject;" "Principles of the Legal Right as now administered, and those on which it should be extended;" and "Practical Points, with a Comparison of kinds of Property in Invention." The author concludes the work with an Appendix containing the "Statutes in Force," and the "Rules of the Registrar of Designs." His mind seems to be imbued with a sincere love of Art, and he appears to be actuated in his labours by a sense of justice to artists. He has diligently collected numerous cases illustrative of the subject, and seems well acquainted with the details of manufacturing operations. The points discussed are of importance and interest to the artist, the lawyer, and the statesman; to whose libraries it will, no doubt, find its way during the ensuing autumn recess.

THE TRANSACTIONS OF THE SOCIETY OF ARTS FOR 1847-48. Published by the Society.

This, the second part of these Transactions, contains many interesting papers on various subjects, viz., "On the Application of Heated Currents to Manufacturing and other Purposes;" "Experiments on the Production of Silk in England;" "Suggestions for rendering Carved Sandstone impervious to the action of the Atmosphere;" "On the Cotton of Honduras;" "Progress of Photography;" "On Vulcanised India Rubber;" "On Ornamental Art as applied to Ancient and Modern Bookbinding;" "On Lithography;" "Various descriptions of Lighthouses and Beacons;" "Steam Navigation;" "The Beau Ideal Head of Ancient Greek Art;" "Greek Fictile Vases;" "Pyrolite, or Artificial Lava;" "On Thick and Thin Sawing;" "On the Pruning of Forest Trees;" "On some ancient Greek Vases found near Coriuth." Nearly all the papers which treat of Art and Ornamenta-

tion, we have severally noticed at the time of their communication to the society. There is, however, described in the last paper by Dr. Harding, a method of prosecuting research for Greek vases, which has been found highly successful. "The plan of operation is simple enough. In whatever spot a probability of success may appear, or often at random, augers about seven feet long are forced down by severe bodily exertion, assisted only by pouring water at intervals into the hole made. This is repeated until an obstacle is encountered, generally from four to six feet below the present surface. The auger is withdrawn and the point examined, and others are applied near the spot, until it is ascertained that the stone covers a tomb. This is easily done by a little practice in observing the sound made by the tool, the equality of the depth at which the auger strikes upon it, and similar signs." These researches were instituted by Dr. Harding near the village of Hexamil, on the Isthmus of Corinth, and the result of three days labour was sufficient to load one of the small horses of the country, by which means the vases were transported to Corinth; whence they were sent to Athens, and afterwards to London. This is a process which on the classic sites of our own country, might be employed to ascertain a probability of success, before a tedious and expensive excavation be commenced.

REPORTS OF THE ROYAL COLLEGE OF CHEMISTRY, 1845-1847.

We are glad of an opportunity of recording the progress of this valuable institution, which although so young, is already yielding a great measure of public benefit. The college was first established by a public meeting held in St. Martin's Place in July 1845, whence it derived its earliest form by the election of a council, and the appointment of certain executive officers under the control of the council. The professorship was offered to Dr. Hofmann, of the University of Bonn; but some difficulties having arisen, these were overcome by the influence of His Royal Highness Prince Albert, who had condescended to allow himself to be nominated president of the college. Rooms were taken in George Street, Hanover Square; and these being fitted up as laboratories, the operations of the practical school were commenced in October 1845, and nothing can present a stronger evidence of the want of such a school, than the enrolment of twenty students within the first week after the opening of the institution. As however these rooms were only temporarily held, premises have been taken in Hanover Square, with a frontage in Oxford Street, wherein commodious laboratories have been erected. We need scarcely point out the advantages, as well on the side of the public as on that of the individual student, by the establishment of this institution. When the pupil leaves the college he receives a certificate of attendance; but to acquire a "Testimonial of Proficiency," he must have conducted at least one original chemical investigation worthy of publication in the Transactions of the Chemical Society of London, and in the publications of the college. An annual publication of the transactions of the college is proposed. The papers contained in this volume are, in inorganic chemistry—"On the Water of the Thermal Spring of Bath," by George Merck and Robert Galloway; "On the Mineral Waters of Cheltenham," by Abel and Rowney; "On the Water of the Artesian Well, Trafalgar Square," by Abel and Rowney; "On the Thames Water," by G. F. Clark, &c. The number of papers on organic chemistry is ten, many of them highly interesting, and showing great acumen in chemical inquiry. The institution, like all others indebted for foundation to public subscription, has had many difficulties to contend against; but it may reasonably be hoped, that the time is not very distant when the expenses will be met by the fees.

THE PILGRIM'S PROGRESS. By JOHN BUNYAN.

Published by D. Bogue, London. The wonderful old Nonconformist divine appears here in a new edition, beautifully illustrated by W. Harvey. Few books in any language have been so universally read, and fewer still perhaps have better merited the homage this has received. There can, too, be little doubt of the present edition, of which two numbers are before us, largely increasing its readers, for it is produced in a most attractive form. Mr. Harvey's talent for design is too well known to require commendation; and almost every page of the book contains a specimen of the various matters to which he can adapt it. These designs are most delicately engraved by the Messrs. Dalziel, and the printing is altogether very carefully executed. The work will be completed in twelve numbers, which, published at a shilling each, places it within reach of almost every body.

TRADESMEN'S TOKENS CURRENT IN LONDON AND ITS VICINITY IN THE SEVENTEENTH CENTURY. By J. Y. AKERMAN, F.S.A. Published by J. R. SMITH, London.

A neglected and contemned currency, forced by circumstances upon the English tradesmen, is here described and vindicated from the odium once attached to its collection and preservation, by a gentleman who is remarkable for his unselfish and untiring attention to numismatics. In this volume he has satisfactorily shown the use of these memorials in a topographical and genealogical point of view. They also aid us much in forming an opinion of the habits and manners of our ancestry. "The Devil," in Fleet Street, "The Boar's Head," in Eastcheap, "The Mermaid," in Chepe, conjure up associations connected with the greatest names in English literature. The signs also, connected as they were with the royal and noble badges, or the whim and caprice of passing events and fashions, furnish a fertile theme for thought. Altogether the volume is a desirable addition to the bookshelves of the numismatist, but is by no means confined to those shelves alone. It has a wider and more useful purpose.

THE PRINCIPLES OF GOTHIC ECCLESIASTICAL ARCHITECTURE. By M. H. BLOXAM. Ninth Edition. Published by D. Bogue, London.

When a work has reached its ninth edition criticism must seem almost superfluous; it is only necessary, therefore, to state that the favourable opinion expressed by us on the first appearance of Mr. Bloxam's useful and well arranged summary has been fully borne out by its extensive circulation. It is an excellent guide to the student in Gothic Architecture.

HINTS TO AMATEURS; OR, RULES FOR THE USE OF THE BLACK LEAD PENCIL. By H. M. WHICHELO, JUN. Published by REEVES & SONS, London.

This is a modest little book, pretending to nothing beyond what is indicated by the title. It contains no new material, but the "hints" are judicious, and the "rules" laid down are easy of comprehension. The young learner may consult it with advantage during the absence of his master.

SEVEN TALES BY SEVEN AUTHORS. Published by GEORGE HOBY, London.

This volume, which, being arranged to serve the interests of a lady placed by circumstances in a very painful position, demands a notice at our hands, has been got together and edited by the author of "Frank Fairleigh," who, himself, happily placed beyond the reach of adversity, has a deep, earnest, and, as in this instance, an active sympathy with the unfortunate. The editor has chosen an appropriate motto. The line of Wordsworth's

"We are Seven"

suggested itself to us when we read the title, but this of Tennyson's is better,

"Here are we seven; if each man take his turn,
We make a seven-fold story."

The contributors have all written their best, thus doubling their gifts by cheerfulness and a spirit of good-will, from which we hope the lady, herself the author of one of the tales, will derive benefit; thus becoming known as an author, while all must feel a desire to aid a lady whom those who live by their pen have found time to assist by their ability. There is something very pleasing in this combination of talent for a charitable purpose, and it is worth saying that such is by no means of rare occurrence; professors of music and literature are always ready to assist each other in time of trouble, and when the public come forward in aid of a charity concert, or a book of the description now upon our table, their enjoyment ought the rather to be increased when they remember the real sacrifices made by those who live by their talent to assist their impoverished fellow-labourers.

The tales are from the pens of G. P. R. James, Miss Pardoe, the author of "Frank Fairleigh," Mr. Martin Tupper, the author of "The Maiden Aunt," Mrs. S. C. Hall, and, as we have said, the lady for whose benefit the volume was compiled and published. Mrs. Hall's story appeared nearly in the same form ten or twelve years ago, but as nearly a new generation of tale-readers have sprung up since then, the story, to them, may have all the charm of novelty. The volume has, consequently, nothing of a *réchauffé* character, and as the authors are worthy of the high repute they bear, the volume is exactly the drawing-room sort of book which affords half an hour's pleasant reading; indeed, the tales, &c., have all a well-developed purpose, and Miss Pardoe's tale of "The Will" is

written so freshly and firmly, that it alone would be worth the price of the volume.

HOLBEIN'S DANCE OF DEATH. With an Historical and Literary Introduction. Published by J. R. SMITH, London.

The series of woodcuts which have become world-famous under this title, and which bear a high price when they appear in the market, are here reproduced in a cheap and elegant form, having been copied in lithography by Schlotthauer, of Munich, with such scrupulous exactitude, that it becomes difficult to distinguish them from the original cuts. As they are of such variety and price, it is a boon to the public and the lovers of Art to be able thus to obtain such faithful reproductions of the extraordinary originals. The volume also contains a very good introductory account of the various editions of the original work, and a digest of all that is useful in the many dissertations upon this curious subject which has preceded the present one, as well as much that is new, embracing a popular summary of the symbolical forms under which Death has been exhibited to the eye, from the earliest times; and showing how it has been connected with literary moralisation down to the once-popular "Death and the Lady." A very curious frontispiece exhibits a singular and unique illustration of the wide-spread popularity of "Death's Dance" in the sixteenth century; it represents a bedstead at Aix-la-Chapelle, upon which this subject is sculptured, and which is covered with other emblems of mortality. It is a curious addition to the already engraved list of such subjects. The volume altogether is exceedingly well got out; and although its preliminary essay is less diffuse than some which have preceded it, it contains a careful summary of all facts worth noticing which have hitherto been published.

THE CARTOONS OF RAPHAËLE. Drawn and etched on Steel by JOHN BURNET, F.R.S. Published by D. Bogue, London.

This is a reprint of the fine work executed by Mr. Burnet some few years back. It will doubtless have a wider circulation than the former issue (which however was truly appreciated), inasmuch as the originals are better known now to the thousand visitors who annually throng the galleries of Hampton Court Palace. It is needless for us to reiterate the favourable opinion we expressed on its first appearance: the plates seem yet in capital condition, yielding impressions very little, if at all, inferior to those of an earlier date.

"WE PRAISE THEE, O GOD." Painted by H. BARBAUD. Engraved by W. T. DAVY. Published by HERRING & REMINGTON, London.

The subject of this interesting engraving is original and well selected. Three chorister boys in white surplices are chaunting the "Te Deum," in some old cathedral, as appears by the richly carved desk and seat which are introduced into the picture. The figures are extremely well grouped, and their faces exhibit a devotional feeling in unison with their employment; singing not merely with the lips alone, but "making melody in their hearts, with understanding." Such a print should find its way to the "chapel" of every cathedral in the kingdom. The work is forcibly engraved in mezzotint and stipple, and will no doubt become highly popular. It is a relief to the mass of animals and love-scenes with which the windows of our print-shops have lately been crowded.

THE ART OF ETCHING ON COPPER. By A. ASHLEY. Published by J. & D. A. DARLING, London.

Etching has recently become a very fashionable amusement; it is an art which well repays the trouble of acquiring, as it is capable of exhibiting considerable artistic powers by comparatively simple means, and of multiplying those results to a great extent: hence the advantage it possesses over painting, which requires longer and deeper study ere success rewards the student. The work of Mr. Ashley is addressed chiefly to the amateur, and therefore sets out very properly with the information of the necessary materials to be used, and the places where they may be purchased. It then describes their use and application, and the various processes by which the etching is perfected; the laying the ground, biting in, robbing, &c., in simple and untechnical language suited to the comprehension of a learner and non-professional. The text is accompanied by some beautiful examples, etched with great delicacy, yet very effective; indeed, the book is altogether got up in a most superior style, even including the cover, which is elegantly printed in chrome-lithography.